The effectiveness of a transcription system within the context of learning West African *jembe* drumming ensemble pieces

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:_____ Date:_____

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Glossary of Terms

Atoke singular: iron Ewe canoe-shaped bell. Played instead of cowbell in Dagadu's 'Creative from Guinea' as the bell part.

Beaming: grouping of the regular subdivision of each pulse in the music, using a thicker vertical line in the box system. All parts are beamed according to the beat.

Dunnuba or 'dun duns' plural: two-headed cylindrical drums played with sticks, used as accompanying instruments in a *jembe* ensemble.

Dunun singular: lowest pitched *dunnuba* drum.

Graphic notation: visual shapes or patterns (Higgins, 1993:203-204) which are used together with TUBS and *jembe* vocal mnemonics to visually represent song. In the context of this research, a graph comprising grey or white blocks depicting the pitch and duration of a sung melody, specifically in 'Wala/Baniye sini *jembe'.*

Highlife*: this term refers to a simple metre in this research rather than the Ghanaian genre highlife.[1]

Jembe: singular: a goblet-shaped West African hand drum.

'Hiplife'*: refers to a compound metre in this research rather than the Ghanaian genre hiplife.

Kenken singular: cowbell part .

Kenkeni singular: highest pitched *dunnuba* drum.

'Key'*: a *jembe* pattern preceding a *jembe* solo, which the soloist returns to after completing the solo.

MM: metronome marking.

'Off'*: performing a *jembe* solo suggesting timing other than the timing played by the rest of the ensemble/playing a rhythm incorrectly.

Sangba[2] singular: middle pitched *dunnuba* drum.

Supporting: an ensemble part played by instruments other then the lead *jembe.*

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[1] The asterisk here and subsequently indicates that these terms are Ala's terms.

[2] A drum of the same name exists among the Vai/Mende in Sierra Leone/Liberia. The Vai/Mende drum is a *jembe*-like drum with a longer stem and long metal flaps with rings for metallic sonority.

Sys. No. (System Number): a number indicating each grouped box system.

TUBS: Time Unit Box System (originated by Philip Harland, and subsequently modified by James Koetting).

Vocal mnemonics: drum language indicating the different sounds made by *jembe* drums.

Figure 1 *Jembe* ensemble instruments clockwise from left: *kenkeni*, (Ghanaian) *jembe*, *sangba*, *dunun* and cowbell

Abstract

The *jembe* drum is a goblet shaped hand drum from West Africa. This dissertation addresses the need for a memory tool to assist *jembe* drumming students in Cape Town in retaining aural learning, specifically West African *jembe* drumming ensemble pieces. The need for this tool stems from the limited amount of access students have to accurate West African *jembe* ensemble repertoire, due to there being few authoritative West African *jembe* teachers here. The memory tool, a transcription system, was based on my previous research on the *jembe* drumming ensemble piece 'Creative from Guinea', taught to me by Ghanaian drumming virtuoso Atsu Dagadu. To improve my own teaching skills I tested the effectiveness of the transcription system further by learning and transcribing new *jembe* ensemble repertoire from Ghanaian drumming virtuoso Abdul Samed Abdul Ala, as well as additional repertoire from Dagadu and other sources. By expanding the number of transcribed ensemble pieces and transcribing a relatively complex *jembe* solo I was able to adjust the transcription system's structure to increase legibility, notate greater rhythmic complexity, changes in instrumentation and notate song. The transcriptions were organized according to levels of difficulty and enabled musical analysis, which revealed similarities and differences in the new transcribed repertoire. The musical analysis provided greater clarity on the internal structure of *jembe* patterns, the roles of supporting *jembe* ensemble instruments and trends in *jembe* drumming pieces. This process produced an accurate new resource in the form of transcriptions for teachers, performers and composers of this music.

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Chapter One: Introduction

Jembe drumming has a long tradition among Mande-speaking people in Guinea and Mali. This tradition spread due to urbanization and other cultural factors, and has travelled globally (Polack 2000:7). *Jembe* playing reached its peak in popularity in South Africa around the turn of the twenty-first century, and a few years later *jembe* ensembles began to form. In Cape Town there is a small yet dedicated *jembe* ensemble tradition, where virtuoso West African musicians periodically collaborate with and musically direct local *jembe* ensembles, creating the opportunity to learn and share the experience of West African drumming. During the process of learning to play jembe I found the need to notate accurate scores to refer back to, and Ibegan to research an appropriate transcription system for *jembe* rhythms and *jembe* ensemble music.

By sheer coincidence a drummer named Abdul Samed Abdul Ala[3] arrived in South Africa in July, 2009. Ala, as he is known to friends and colleagues, decided to leave his home Accra (Ghana) against his father's wish that he not pursue drumming as a vocation. Ala learned to play various drums during a period of about five years of travel in West Africa in pursuit of the skills and knowledge that would equip him to be a virtuoso drummer,. Ala became a virtuoso drummer, and among the drums he mastered was the *jembe*. As a member of Team Spirit[4], I had the opportunity of accompanying him on *dunnuba* drums (support drums) at a drumming facilitation[5] soon after Ala's arrival in Cape Own.[6] After perfoming together at the facilitation we connected significantly on a musical level and Ala became my *jembe* drumming teacher. I then began learning and transcribing new *jembe* drumming ensemble repertoire which he taught me. By transcribing the pieces I was learning I could remember how they were structured, and by using the transcription system I considered appropriate to *jembe* ensembles, the design of the system improved. Eventually Ala became my

[3] I am grateful to 30-year old Abdul Samed Abdul Ala from Accra, Ghana for allowing me permission to use the transcriptions of his original compositions in this dissertation, as well as for teaching purposes in the context of Team Spirit, Gaia Waldorf School and various other drumming workshops.

[4] Team Spirit is a pan-African ensemble initiated by Patrick Dilley in 2003, based in Cape Town. Virtuoso musicians from West Africa who visit South Africa often work with Team Spirit, thereby enriching the ensemble's musicianship and enlarging its repertoire. Team Spirit aims to unite musicians from different musical backgrounds as well as promoting West African *jembe* drumming. The ensemble's repertoire includes contemporary works composed for the ensemble. For more information contact <www.teamspirit.co.za>

[5] A drumming facilitation refers to the drumming circle event, in which people who have little or no experience playing *jembe* drum together, often for the first time. An event like this requires a drumming facilitator, who need not be a virtuoso, leading the group in various rhythms, games and so on. The participants are often seated in a circle, with the facilitator in the middle or on the edge of the circle. In Team Spirit drumming circle facilitations the lead facilitator is sometimes accompanied by a set of *dunnuba*, a bass drum and one or two supporting *jembes.*

main informant for my dissertation, and granted me permission to publish the transcriptions of his compositions and teach the repertoire I learned from him

I took the *jembe* in 2001, and began performing with Team Spirit on *dunnuba* drums in 2004. I have taught *jembe* ensemble classes at Gaia Waldorf primary school since 2005. In my experience one of the greatest challenges facing *jembe* drumming ensemble players in Cape Town is regular access to accurate aural *jembe* drumming ensemble repertoire. This is partly because *jembe* virtuosos who come to South Africa are itinerant, and also because *jembe* drumming music is taught aurally, and without repetition aurally based learning fades. When the virtuosos leave, their authoritative aural knowledge goes with them.

Based on previous research in which I created a unique transcription system for *jembe* drumming ensemble music, I decided to research new repertoire largely through Ala, my main informant in this research. My primary objective was to test how effective the transcription system was, through learning and transcribing new repertoire. I aimed to reinforce the aural learning process of memorization. My secondary aim in learning the new repertoire aurally and notating the repertoire in the transcription system was to use the compositions as a teaching resource for people who want to learn to play *jembe* drumming ensemble pieces. Through using the transcriptions for this process I aimed to improve the overall legibility of the transcriptions by changing structural aspects which differed from an earlier form of this transcription system in my previous research on a *jembe* ensemble piece, 'Creative from Guinea' (Thorn 2007:55). The current research that I report on here considers transcriptions of original compositions 'Wala/Baniye sini *jembe'* by Atsu Dagadu and 'Hankuri nadadadi', 'Hadinkay', 'Yaw kane goby wanine', 'Nakanakane' and 'Saimusakey haduwa' by Ala, and 'Afroreggae' and 'Friends', two of my own compositions.

Chapter two reviews literature pertaining to rhythm, systems of transcription and notation, aural learning and other learning methods and various approaches to transcribing. Chaper three deals with lead *jembe* patterns, including an outline of the transcription key, the role of the lead *jembe* player, *jembe* signals to speed up the ensemble, Ala's lead *jembe* pattern and lead *jembe* solos within the context of the transcriptions. Chapter four discusses *jembe* accompaniments, focusing on *jembe* highlife and 'hiplife' accompaniments and cadence patterns, or 'breaks', particularly in connection with some of Charry's research on Mande *jembe* drumming ensemble music. Chapter five focuses upon learning in the context of a *jembe* ensemble, and covers relevant aspects of learning in the context of primary school students at Gaia Waldorf School in Cape Town as well as drumming workshops and facilitations for members of the public through Team Spirit. This chapter

explores the structure of school lessons as well as relevant repertoire and teaching methods, and also addresses learning from a drumming facilitator's standpoint in the context of Team Spirit.

Chapter six focuses on the transcription system specifically, exploring various aspects of representation as well as the limitations and advantages of its characteristics, within the learning context. This is followed by the transcriptions in chapter seven, which are grouped in terms of playing levels. Each transcription is outlined briefly according to the pedagogical significance of various aspects of *jembe* rhythms as well as *jembe* ensemble playing. Chapter eight is the conclusion, reflecting on the transcription system's effectiveness, how this affects learning and why this is important.

Chapter Two: Literature Review

Introduction

Much has been written on rhythm in Africa and perhaps a little too much has been assumed about the 'innate African sense of rhythm', by people who live in Africa and even more so by people who live abroad. Even so, one of the most interesting things about studying the music in Africa is how much there is to learn which is not in a written form. If this is the case, how does one begin to quantify and order such intangible information, being invisible? There are those who strongly believe the Western classical (staff) notation system is by far the most appropriate system for transcription, and their reasons are quite compelling. This notation system is relatively old, highly accurate and is widely used and dispersed in the academic, educational and professional music worlds across a range of musics. According to Kofi Agawu specifically, staff notation is useful for readability and a means of comparison (Agawu 2003:52). In practical terms, when one seeks to notate music for a purpose, does the desired outcome affect the choice of musical notation? If so, then the next question becomes 'what is appropriate for the outcome, and why?' There may be more than one way to represent aurally learned music; none of my West African *jembe* teachers criticized how I wrote it. The notated result however, raises questions surrounding choices of appropriateness and effectiveness in a wider scope than as a techinque to achieve a desired musical outcome.

Rhythm

Rhythm *exists* and people may or may not possess an innate sense of rhythm. People describe rhythm and its organization in many diverse ways. *Jembe* drumming involves, among other characteristics, short rhythmic patterns which repeat. Rhythm, as defined by the Harvard dictionary of music, denotes a patterned conuration of attacks that may or may not be constrained overall by a meter or associated with a particular tempo (2003:723). Also, repetitive rhythms, particularly repeating cyclic patterns which combine may result in great complexity. The effecting musical result when combining individual rhythms arises from the polyrhythmic combination (2003:727). Although people, in their attempt to organize rhythms, divide music into measures, note values and meter some virtuoso musicians cannot, (and seem not to need to) understand what these terms define. This may suggest that musicians from different parts of the world have different ways of conceptualising rhythm, and the way they choose to represent this will differ in a corresponding fashion.

African music and rhythm

According to AM Jones, African rhythm is polyrhythmic, and based on the principle of multiple main beats, or rhythmic harmony (1959:50, 8). This definition implies rhythm which is not constrained by a meter in Western music for example. If African rhythm in its most general sense has multiple main beats, can it be organized using some of the same rules as Western music, and if so, how? Because Western music notation is such a detailed and highly accurate system, rhythm can be represented very effectively using note values and rests. This approach, using staff notation, has been successfully employed by Arom (1991) in the context of Central Africa, Locke (1998) and Agawu (2003) with music of the Ewe of Ghana, Nketia (1974) with music of the Akan of Ghana, and others.

Jones also mentions that African drumming is composed of a number of different rhythms played simultaneously, and the main beats of the rhythm do not coincide (1959:20). Aspects of African drumming include characteristics like interlocking parts, syncopation and short patterns which repeat and cross-rhythms. According to JH Kwabena Nketia (1975: 125) the rhythmic structure of African drumming was essentially dependent upon short patterns, based on a division of time into cyclical units of equal duration, which are themselves subject to an isochronous pulse. Arom stated this pulse may be realized or implied, but not necessarily heard, and against it are set rhythmic patterns consisting usually of sounds of unequal time values (1991:20). The word 'beat' and 'isochronous pulse' suggests a forward-moving musical reference point, functioning as a context which rhythmic patterns are set against. This pulse is a very useful tool when approaching rhythm, because of the presence of multiple main 'beats'. In *jembe* drumming ensembles the isochronous pulse is usually played by a bell (*atoke* or *kenken* for example) pattern, which states the pulse. According to the Harvard dictionary, in some West African dance music, musicians rely on the bell pattern for orientation to each other and for tempo control (2003:727).

In Western music the equivalent could be the number of beats per bar, and the note values (and their subdivisions) present in each bar. Either way, a musician needs a concrete rhythmic point of reference, because the alternative would result in disorganization and a breakdown of any perceivable relationship of the music to rhythm. Rhythm is therefore structurally essential transcribing and learning drumming music. The interrelationship between rhythms was extensively researched by Arom. He said by superimposing several rhythmic patterns (played by several drummers, for instance), a subtle and complex polyrhythm is created (1991:20).

Rhythm in the transcriptions

Ala differentiated between two types of rhythm in his compositions, 'hiplife' and highlife. Instead of delineating two Ghanaian styles with these terms, they indicate two types of metre, or rhythm. In

the transcriptions, compound time signatures, like for example, are 'hiplife' rhythms. 'Hiplife' rhythms correspond with 'hiplife' accompaniment patterns and motives, which are mostly generic to the 'hiplife' rhythm. Highlife rhythms imply a simple metre, and fit with highlife accompaniment patterns and motives generic to the highlife rhythm.

Highlife and 'hiplife' metres referred to the underlying scheme of pulse structure within the transcribed compositions. The pulse structure scheme was either a duple rhythm or triple rhythm (Nketia 1974:127). One can expand this pulse scheme organization further by choosing how many pulses to represent in each phrase. According to Ala, rhythms characterized by pulse groupings of three were described as 'hiplife rhythms', and rhythms with pulse groupings of two as 'highlife' rhythms.

In the context of the transcription system, the term 'phrase' does not refer to a number of measures, but is defined in terms of repeating patterns, and is based largely on criteria determining legibility. Thicker lines in the transcriptions indicate the beginning of a new pulse. Longer sections, like through composed unison sections, possess an ambiguous rhythmic nature, making it difficult to divide according to the pulse scheme.

In the transcriptions the *kenken* (cowbell) part embodies the pulse. Nketia referred to this rhythm pattern, which is additive or divisive in form, as the time line (1974:132). If the time line represents the 'beats' (pulse groupings of either three or two, explicitly stated by the *kenken/cowbell*)) in the metre, the role of the *kenken* (cowbell) and the role of the bass drum in Igbo drumming (Nigeria) are similar. Both are defined as the pulse instrument and in Igbo drumming (Nigeria) the pulse or 'heartbeat' of the ensemble is normally allocated to the deepest sounding instrument (Nzewi & Nzewi 2009:7). In the *jembe* drumming transcriptions, the *dunun* occasionally explicitly reinforces the pulse, for example in 'Wala/Baniye sini jembe' and 'Saimusakey haduwa', although this is not the rule. In 'Hadinkay' *dunun* stroke placement exploits the predictability of the pulse placement within the rhythm.

Nketia stated the use of additive rhythms in duple, triple and hemiola patterns is the hallmark of rhythmic organization in African music, which finds its highest expression in percussion music (1974:131). The motives Ala taught me to use in *jembe* solos[7], in particular in 'Hankuri nadadadi', show to some extent the additive rhythms mentioned by Nketia. Used in combination, these motives do not follow the internal divisions of the time span, resulting in stroke groupings of nine in

[7] See transcription in intermediate level rhythms and ensemble pieces in chapter 7

the time of twelve, and six in the time of twelve. The syncopation which results creates a good rhythmic foundation to build a good solo.

To Ala, 'rhythm' was an umbrella term that differed from the use of the term in Western classical music. Ala described his compositions as rhythms, not pieces or compositions. Rhythm is the composition in other words, not an aspect of the music the composition consisted of.

If one looks at how rhythm is represented in its simplest form in the transcriptions, it consists of nonlexical syllables (*jembe* drumming vocal mnemonics), dots and empty boxes, instead of note values. Although the music has metrical divisions of time (represented by a box system), unless one is familiar with the notation system, reading it does not reveal the underlying rhythm in note values in any easily recognizable sense. This begs the question: if the vocalization is a system based on stroke placement and recognition, is it as accurate as staff notation? This point is discussed further in the section below on transcription and notation.

Time reference pattern

According to Nketia instruments like bells, rattles or stick clappers may be used for articulating the pulse structure, and this provides a time line (1974:112). This time line concept is similar to Arom's 'isochronous pulse'. This pulse occupies equal spaces of time (has regular periodicity) and may be realized or implied (Arom 1991:20). The time reference pattern is usually played on bells in a *jembe* ensemble, for example the *kenken* or *atoke*. Up to three contrasting bell patterns are played simultaneously in some cases, for example in Manding Kan[8]. The sound of the bell (when played with the correct amount of emphasis) can be discerned within the *jembe* ensemble during performances, making it an ideal instrument for providing a time reference pattern for the other instruments. This is supported by Nzewi & Nzewi, who defined the time reference pattern as played by a phrasing reference instrument, which plays a *topos*. A *topos* is a short, distinct, and often memorable rhythmic figure of modest duration, usually played by the bell or a high pitched instrument, and serves as a point of temporal reference for the themes and thematic developments played by other ensemble instruments (Nzewi & Nzewi 2009:7).

Although less technical skill is required to play the bell part than other *jembe* ensemble instruments, it comprises an important ensemble part. Since its timbre is clearly audible, ensemble members play their respective parts to correspond with the bell pattern, which articulates the pulse using varying rhythms.

[8] Manding Kan is a South African percussion ensemble, whose aim is to preserve the Mande drumming ensemble tradition. For more information go to manding.kan@gmail.com

The bell pattern explicitly states the tempo, and the tempo is regulated by the lead *jembe* player. When the lead *jembe* player speeds up the ensemble, the significance of the bell player's role becomes obvious. The bell player must adjust very quickly to the tempo change so that the other instruments take their cue from the bell pattern. In this way the tempo change is more easily facilitated by the bell, whose ringing timbre helps ensemble members hear the pulse has increased in speed.

The ensemble may rely on the bell as a reference pattern, and the bell player's part is regulated by the lead *jembe* player. John Chernoff stated that each musician should regulate the tempo of their respective part, and keep their time steady by perceiving rhythmic relationships rather than by following a stressed beat (1979:51). In teaching, initially it is very useful for students to follow a stressed beat. Later, once the ability of perceiving rhythmic relationships has begun to develop, the need to follow the stressed beat falls away to a large extent.

In summary, the ensemble's pulse is organized by a reference pattern which repeats, and is played on either a high or low pitched instrument with a distinctive sound.

Transcription and notation

Choosing a type of notation system may seem like a purely practical decision when generating a transcription. This decision (type of notation system) could be motivated by the desired result (generating a transcription). Transcription systems differ in terms of being prescriptive or descriptive (Ellingson 1992:111, Seeger 1958). Prescriptive and descriptive elements are discussed further in the section about TUBS (Time Unit Box System). Depending on the desired outcome, transcriptions may or may not be notated in Western staff notation. This research aims to keep the transcribed repertoire as close to the original aural form it was taught in. The transcriptions reflect this aim in a number of ways.

Western staff notation

In the context of transcribing using Western staff notation, Agawu suggested the results have far reaching ideological implications, yet he also acknowledges staff notation's usefulness for readability and a means of comparison (2003:52). In more detail, the consistency of metric organization, as well as the factors of rhythm and melody, make the conventional staff notation system adequate for writing African music performed on both the melody and the conceptually rhythm instruments according to Nzewi & Nzewi (2009:17).

That being said, Koetting points out that many African composers do not always notate their music and this does not cause the result to be disorganized (1992:70). So essentially, the most significant

use of staff notation here is to make the transcriptions legible to a wider audience than musicians who mainly use *jembe* drumming vocal mnemonics. 'Yaw kane goby wanine '[9] was notated using staff notation to illustrate the ease with which the transcription system can be rewritten in staff notation, and in so doing, become accessible to people who understand staff notation. This facilitates an intellectual understanding, whereas someone who studies *jembe* would find the form of the piece written in the transcription system being researched more useful in a practical sense.

Time Unit Box System (TUBS)

TUBS was originated in 1962 by Philip Harland and began to be developed for teaching purposes at the University of California, Los Angeles institute of ethnomusicology. Harland was working with the Ashanti master drummer Robert Bonsu and the Ewe master drummer Robert Ayitee at the time (Koetting 1970:117,125). James Koetting contributed further to the development of TUBS in collaboration with Ayitee and Ashanti master drummer Kwasi Badu. In its original form, each box in TUBS represents one fastest pulse, a basic time unit in the music, with subdivisions within the fastest pulse being notated with special techniques (Koetting 1970:127, 1992:86-87). A dot inside a box indicates a drum stroke and no dot indicates silence. In previous research I adapted TUBS because if I had used the smallest (semiquaver) note value per box, the transcription's degree of magnification would have been too large (Thorn 2007:60).

In this research I did not use a backslash to subdivide the time unit boxes like I did in 'Creative from Guinea' (Thorn 2007:67). Instead I zoomed in by using the smallest note value for TUBS to notate polyrhythm when it occurred. I notated syncopated parts by zooming in only for the syncopated sections, leaving the unsyncopated sections of the transcription in a larger note value in TUBS. The goal here, as in previous research, was to improve legibility. In addition this research compromised the TUBS system less by eliminating the backslash from transcriptions, and accurately revealed stroke placement during syncopated sections of the transcriptions. Also, the underlying pulse structure became more obvious by beaming the TUBS system with thicker lines.

By writing the transcriptions in TUBS, the music can be read by people who cannot understand staff notation. According to James Koetting, TUBS gave a clearer picture of sequential temporal relations within and among patterns than do the notes and rests of varying precise duration used in Western notation (1970:126).

The *jembe* drumming mnemonics inside the TUBS system comprise the essential stroke structure of each rhythm, and the transcriptions' notation corresponded more with prescriptive notation than

[9] See transcription in advanced level ensemble pieces in chapter 7

descriptive notation (Ellingson 1992:111). The prescriptive nature of the notation prescribes unison sections as well as repeating patterns in the main rhythm sections of the transcriptions. *Jembe* solos are not shown in the transcriptions with the exception of an excerpt from 'Saimusakey haduwa'. The transcription of the solo on 'Saimusakey haduwa' corresponded with descriptive notation in that the linear sequence of strokes appears in the transcription system as they were performed by Ala. I transcribed the solo on 'Saimusakey haduwa' using video footage.

Vocal mnemonics

The vocal mnemonics are a vocalization of the patterns the *jembes* produce. Charry said that *jembe* players can vocalize their rhythms, but the syllables used do not appear to be attached to the different strokes in any systematic fashion and can vary from player to player (2000: 221-222). The fact the use of the syllables varies from player to player prevents the use of a standard system to name strokes. This was an excellent way to protect and preserve valuable aural teachings for the musicians concerned.

The three basic *jembe* strokes are known in English as tone, slap, and bass (Charry 2000:221). These are the bare essentials of *jembe* drumming, and are represented in the transcriptions as 'pe/te', 'pa/ta' and gu/du' respectively. In this research the bass stroke 'gu' was changed from previous research (Thorn 2007) so that when it is repeated in succession, it is notated as 'du', creating 'gu du' instead of previously as 'gu gu'. This change assisted in the ease of vocalizing this sound at a faster tempo.

The overall range of vocal mnemonics (*jembe* drum language) was extended from previous research (Thorn 2007:66) to include a wider variety of *jembe* strokes in this study. Chernoff said when we can more adequately portray that which has eluded us, we have broadened our capacity to respond to it (1979:3). The new vocal mnemonics represent that which had previously eluded the transcription system, and which was lacking a means of representation. The ability to respond corresponds with the ability to play the strokes as they appear in the transcriptions. This results in the broadening of knowledge regarding repertoire (in the form of transcriptions) and *jembe* technique (represented by the full range and relevant execution of the strokes).

The greater number and scope of transcribed pieces required an extension of the number of *jembe* strokes[10] appearing inside TUBS. The development of the range of vocal mnemonics increased the flexibility of the transcription system in terms of the increased ability to represent them. It also decreased the chances of musicians, who are unfamiliar with anything other than the basic *jembe*

[10] See full transcription key chapter 7

vocal mnemonics, of reading the transcriptions. In other words, the transcription system became more specialized.

Aural learning and other learning methods

In general musicians need to rely on memory or a physical representation, or both when performing a piece of music. The transcriptions in this research are useful in that they address the problem faced by some musicians who struggle to remember and recall aural learning. The persistent problem is that aurally based learning fades unless the music is regularly physically repeated, and consequently accuracy decreases (Thorn 2007:59).

Aural learning

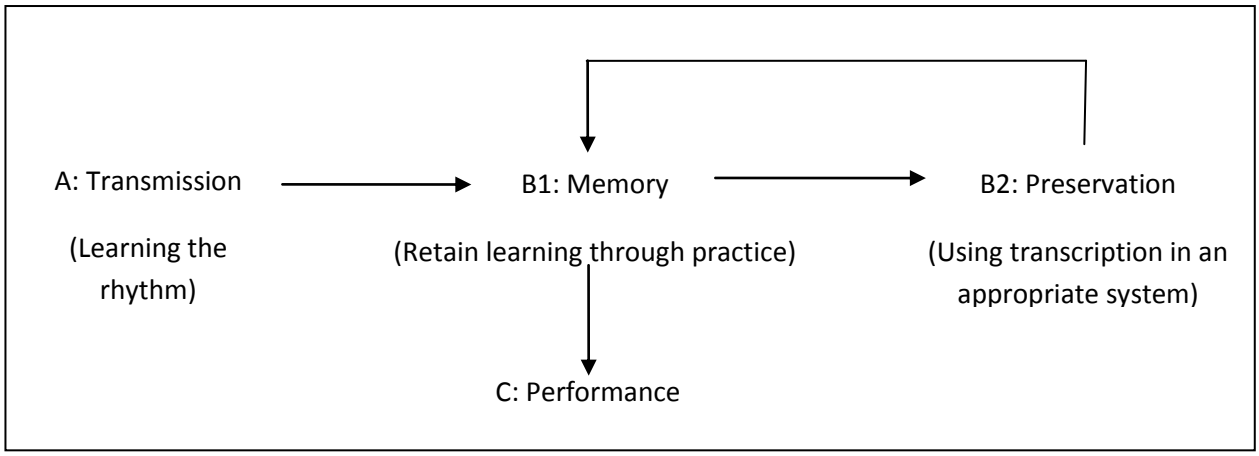


Figure 1 The aural learning process

Figure one illustrates three essential steps in the aural learning process: learning the piece, retaining the learning through practice and performance of the repertoire (A, B1 and C). B2 functions as reinforcement for memorization, thereby increasing accuracy.

By generating the transcriptions (scores) I created what Arom defined as a link between living musical reality and an abstraction of it. Arom defined three aspects vital to this process. These are the score, materialized messages (sets of messages) and an underlying code. In the context of this research Arom's messages comprise the *jembe* ensemble music Ala taught me aurally. I created (scored) transcriptions using various tools, like a notation system and recordings, thus creating a score to refer back to. The musical analysis of the trends and patterns of *jembe* drumming ensemble music is the unlocking or discovery of the code that underlies the messages (Arom 1991:173).

Arom's scores

Arom differentiated between three types of scores in the context of defining a score from an aural tradition. They are the etic score, the emic score and the modelised score (Arom 1991:174-175). Although these different types of scores addressed to a large extent the issue of musical variation, one can extend their function to include polyrhythmic and well as polyphonic music. *Jembe* drumming ensemble music falls into the polyrhythmic category.

We are interested in the principles at work in the transcribed music, therefore an etic score would be of little use in this research. These principles, in the form of the messages and code mentioned previously, are found within the context of a musical model, and the realization of the music. Arom's emic score and his modelised score are therefore more relevant here.

An emic score is the reduction to writing of one of the possible realizations of a polyphonic, or in this case polyrhythmic, piece of music, in a way that respects the cultural judgment of relevance. The transcriptions in this research may be considered emic because of two reasons. Firstly, there may be other variations of the pieces I have transcribed, so each piece is essentially one possible realization of the music. This fact is supported by Ala's variation (different realization) of 'Wala/Baniye sini jembe'[11] by Atsu Dagadu. Secondly, Ala judged and approved the accuracy of the music the transcriptions represent, indicating he was satisfied that what was represented was relevant. Hence a cultural judgment of relevance has taken place in the context of each transcription of Ala's pieces.

To create a modelised score, more transcriptions need to be generated so that an ultimate reference (model) for the construction of messages can be created. This becomes necessary to show a modelised structural reference which is common to all its realizations (Arom 1991:174). In terms of the structure of a modelised score, there is a modelised aspect in the transcriptions because each comprises the barest possible form of a polyrhythmic piece. Each piece is also identifiable from its basic structure. A thorough grasp of the model underlying the polyrhythmic parts is absent, however. In the future this will change when more repertoire is generated and analyzed according to this aim.

In general the transcriptions fell more into the emic score category, based on the fact that if each piece was transcribed completely (and that would include the transcription of solos) the resulting transcription would reflect one possible realization of the piece. The main reason is that *jembe* solos are not repeated identically from one performance to the next.

[11] See transcription in advanced level ensemble pieces in chapter 7

Aural learning in practice

The transcriptions are a vital tool for musical memory, and are even more indispensible for revealing trends in *jembe* drumming in a visual sense, rather than in performance alone. One of the greatest advantages to examining what Arom defines as the 'multiplicity of messages' the code produces, is musical analysis. *Jembe* technique can be represented and systematically learned from a score. *Jembe* solos can be analyzed and motives can be identified. A systematic approach to soloing can be devised for example through the recognition and mastery of identified motives from a descriptive score. These are all plausible advantages of scoring music from an aural tradition.

West African drumming is an aural tradition, and it is best learned in the traditional way: by living in the culture and studying with a master drummer over an extended period of time (Hartigan 1995:14). In terms of transcription, Von Hornborstel and Abraham recommended the best technique was to learn directly from a master musician from the culture concerned (Ellingson 1992:126). Ala taught me for less than six months, and he was visiting Cape Town. This time period was not an 'extended period', bearing in mind he taught me once a week for an hour and a half, and we performed together once a week for two hours.

I believe Ala (like Atsu Dagadu, Prosper Dagadu and Ladji Kante) was a master drummer, if not a master musician. He travelled to many West African countries while learning drumming, and learned from many teachers. His learning was steeped in the traditional West African way of learning drumming, learning to play many different types of drums. According to Ala, he learned *jembe* by listening to how his teachers played, and worked out the relevant pattern when he practiced alone. This is how he unlocked the door to mastering the *jembe*, by imitation. This process reflected a point made by Arom, that apprenticeship to musical practice through imitation is widespread in many oral cultures, across the world (1991:14).

For amateur *jembe* players (I include myself in this category) Ala's method of isolation and imitation is a challenging method of learning *jembe*. Due to the speed and alacrity of a virtuoso drummer, it can become very difficult to imitate even short motives from any performance. This fact, combined with the metric ambiguity, syncopations and so on create a situation where even if one can accurately extract a motive from the solo, there would be no way of knowing how the motive is used in the context of the rhythm.

The only way I began to approach what Hartigan described as 'deeper structures' in the transcribed music was through close analysis of trends in the *jembe* drumming vocal mnemonics I transcribed from Ala. The analysis was relatively superficial, bearing in mind that countries like Mali, Senegal,

Ghana and Nigeria are associated with the cultural context of *jembe* drumming ensembles, not Cape Town. I did not correlate much of the analysis with what Ladji Kante and Manding Kan were creating musically, being my only local point of reference. Also, I chose Ala as my teacher instead of Ladji Kante.

Approaches to transcribing a drumming ensemble

Choosing a notation system to transcribe drumming, or in this case a drumming ensemble, affects the way the music is represented. The act of transcription creates an 'interface' for the music, which musicians may use to play, read or teach. I have encountered two main notation systems used within the context of transcribing drumming ensemble music, and these are box systems and staff notation. Staff notation tends to assist with a systematic and etic approach (Arom 1991:174) by representing fine detail. Box systems on the other hand, are more specialized for drumming specifically, as they are more prescriptive, and tend to be adapted to suit their relevant function.

Arom: the nature of polyrhythm

Arom's thorough examination of rhythm and its generation and representation was relevant to aspects pertaining to drumming in this research. His definition of the isochronous pulse provided me with what I considered the most appropriate theoretical definition of a time-based reference pattern. This is partly because the Western music terms were inappropriate for the time reference pattern as well as other constituent parts of the transcriptions.

Arom's definitions of scores and the range of types of scores helped in terms of classifying and understanding the direction the transcriptions were taking in terms of future work. His understanding of the subtleties of the oral tradition and the ways in which music from that tradition is made concrete shed light on the research process. This concretization was also supported by his understanding of rhythm and tempo, rhythmic counterpoint, scale systems, musical apprenticeship and the nature of musical variation which is so prevalent in African music, and yet so difficult to notate, let alone analyze. Variation criteria in the transcriptions were influenced by his work, though the way in which this was done differed from his approach (staff notation).

Arom relied on staff notation, and while his actual analytical results produced a useful glossary of terms relating specifically to African music (specifically polyrhythm and polyphony), his use of staff notation ensured a wider readership. This approach revealed that he valued staff notation as the most powerful vehicle to get his points across. It also influenced my choices of which Western music concepts to use as part of the research. Arom's methods and findings are invaluable in the context of future research on the frequency and nature of polyrhythm in *jembe* drumming.

Locke: Drum Gahu

Like Arom, Locke also made extensive use of staff notation. He confined his study to a single piece: Gahu. His approach was to explore all the rhythmic possibilities and extract relevant analyses, within the context of one composition. Locke's approach was primarily pedagogical. He learned Gahu, covering all aspects of its structure, instrumentation and performance practice. With this knowledge he wrote about it pedagogically.

This approach suited the research because Locke was exploring a microcosm to a large extent, and the transcriptions form a microcosm of the repertoire on *jembe* drumming ensemble music. I applied tools Locke used to the transcriptions, and uncovered some valuable information. A useful aspect of Locke's approach was his definitions of the methods for creating variations. These definitions were more than adequate when discussing lead *jembe* motives in solos, and an exciting parallel between aspects of two different types of West African drumming (Ewe drumming and *jembe* drumming) came into being.

By analyzing Locke's criteria in the *jembe* drumming motives, I began to perceive layers of value that had not been there before. Each motive could be explained not merely in terms of the effect if had when it was played (in a solo), but also as having specific rhythmic and theoretical characteristics and traits. These traits, like segmentation or rephrasing for example, encapsulated the value and how the motive functioned in relation to the rest of the parts.

Locke placed significant emphasis on the phase shift in parts of the ensemble, outlining how phrases change as a result of this. This was helpful because it explained how we hear African rhythms as opposed to how they appear in a transcription.

Nketia

In 'The Music of Africa' Nketia approached drumming through parallel means. He used a social anthropological framework when discussing musical societies, and a theoretical approach to the aspects of drumming music that I found useful.

Terms like time line, pulse density and additive and divisive rhythms were relevant to my discussion on *jembe* patterns. My students found concepts like 'sweet ears' understandable in the context of the need to concentrate on one's own part in any ensemble piece. Nketia's attention to detail regarding Akan and Mandinka terminology were useful in forming a West African frame of reference instead of a Western classical music approach.

Dworsky: *Jembe* drumming for beginners

Dworsky used box charts combined with different symbols to represent *jembe* drumming patterns for beginners. His transcriptions cover *jembe* parts only, and he provides a play along compact disc for learning the rhythms he notated.

His approach required learning a specialized *jembe* stroke notation system which consists of five different strokes in total. Dworsky also provided helpful vocalizations to aid in memorization of patterns. This approach was geared towards quickly developing a practical grasp of *jembe* playing. It influenced this research in terms of the layout of music in a specialized box system.

I used the traditional rhythm 'Kuku' (Dworsky 2000:14) in the context of Drum Mania[12] for adult *jembe* beginners, with excellent results. I taught 'Kuku' aurally, using Dworsky's transcriptions as a reference point.

Charry: *Jembe* drumming

Although Charry's staff notation for *jembe* strokes was limited to only four sounds, his research covered two areas which enriched this research study immeasurably (2000:223). The first addressed *jembe* repertoire and hand placement, and the second area comprised the Mande *jembe* ensemble and instrumentation. Charry and I both used participant observation as a research method. Charry generated transcriptions of Mande *jembe* ensemble music, for example the different versions of the popular *jembe* piece 'Dundunba'.

Charry isolated two main *jembe* accompaniment patterns and associated breaks, or signals. When I deciphered Charry's notation, the result had wide implications for analysis of *jembe* patterns in the transcriptions in this research. His patterns matched *jembe* patterns in my transcriptions. I was therefore able to begin researching the similarities and differences between Mande *jembe* patterns and *jembe* repertoire learned from West African virtuosos in Cape Town, South Africa.

Charry pointed out a general theory about hand placement in *jembe* playing. This theory was explored in the context of *jembe* patterns in this research, and deepened my understanding of hand placement.

Charry's clearly defined instrumentation in Mande *jembe* ensembles helped create a point of reference for assessing Cape Town based *jembe* ensemble structure. In West Africa local traditions

[12] Drum Mania was a weekly two-hour drumming workshop for the public held in Cape Town by Team Spirit from January 2010 to June 2010. Ala facilitated and performed with Team Spirit during this event until March 2010.

of *jembe* playing in rural areas exist mainly among Mande-speaking groups in northern Guinea and southern Mali. Contemporary centres of *jembe* traditions include Conakry, Bamako, Abidjan, Dakar and Bobo Dioulasso (Polak 2000:7). The historical relevance of *jembe* ensemble instruments, and the Mande musicians who play in them, was useful to my understanding of them.

Charry approached West African drumming from an area specific standpoint, and reading his research facilitated understanding the *jembe* ensemble in an ethno musicological context which filled in the gaps in my own research. This was mainly due to South Africa being geographically far removed from West Africa, where *jembe* ensembles originated. Charry did extensive field research and learned the music from musicians who were considered respected authorities on the relevant repertoire, for example Famoudou Konate.

The instrumentation and playing styles for each individual drum in a *jembe* ensemble were well documented in the chapter on drumming (Charry 2000:193). This attention to detail created the opportunity to make a connection between his transcriptions and the actual execution of the relevant instrument part. Charry outlined the difference in roles between *jembes* and *dunnuba*, and the patterns for each according to main and supporting roles. Aesthetic choices regarding ensemble size and whether to attach metal plates to *jembes* to create a specific texture were also included, as well as who played and constructed the different ensemble drums.

Overall, I aim to create a microcosm of Charry's approach to Mande drumming within the context of the research I carried out here in Cape Town. I, on the other hand, chose not to use staff notation.

Thorn: 'Creative from Guinea' and a new way to use TUBS

My approach coincided with Locke's in terms of the learning aspect, or pedagogy. I come from a classical music background (percussion and piano), and have explored jazz (piano) to some extent. I took up the *jembe* in 2001, and played supporting drums (*dunnuba* and bell) for Team Spirit since 2005.

Learning *jembe* drumming pieces aurally is a vital prerequisite to an understanding of the music which is more substantial. I used participant-observation as my main research tool. I discovered it was very difficult to transcribe after simply having heard the music; learning the piece was vital to the transcription process.

For my use, Koetting's time unit box system, which forms the basis of my notation system, lacked sufficient detail in terms of notating *jembe* strokes as well as melody. That is why I altered it by

incorporating *jembe* drumming vocal mnemonics. By using *jembe* drumming mnemonics my aim was to keep the music as close to the original teaching method as possible, and preserve its relevance in the context of making a transcription. This resulted in a certain extent of standardization of the mnemonics, which changed a little from my previous research on 'Creative from Guinea' (Thorn 2007:55). I chose graphic notation to represent melody.

My approach was geared towards creating transcriptions which could be used to teach *jembe* drumming ensemble music to beginners. This resulted in the development of an appropriate system for learning, containing written instructions pertaining to performance, structure and basic constituent parts. In the majority of the transcriptions in terms of *jembes*, parts are limited to introductions, endings and repeating patterns. Information regarding soloing is limited to the analysis of an excerpt from a solo, but in general, the transcriptions functioned well as scores for teaching *jembe* ensemble classes at Gaia Waldorf primary school.

Rainer Polak: Internationalization of the *jembe*

Jembe drumming is a worldwide phenomenon, and it has captured the attention of amateur and professional musicians. Some people dedicate their time to serious study of traditional West African rhythms, and others simply enjoy an all-night drumming circle jamming session.

The *jembe* drum is one of the most widely recognized African drums internationally. According to Polak (his article was published ten years before this dissertation,) the *jembe* is about to replace the Afro-Cuban conga in the West as the most widespread hand drum (Polak 2000:13). The reason for this is unknown. Successful *Jembe* virtuoso Mamady Keita is seen as the personification of the tendency towards the internationalization of the *jembe* (Polak 2000:14). In terms of repertoire, *jembe* music consists of three main types: festival music, state ballet and *jembe* percussion music. According to Polak the style and repertoire of jembe drumming in the metropolis is different from rural jembe traditions, and contemporary centers of *jembe* traditions in West African include Conakry, Bamako, Abidjan, Dakar and Bobo Dioulasso (Polak 2000:10,7). *Jembe* playing has travelled to Europe, the East and United States of America, and *jembe* playing is being spread by the work of virtuosos like Mamady Keita, who set up Tam Tam Mandingue, a worldwide school teaching West African drumming.

Most South African perfomers play *jembe* percussion music, and the focus of this genre is primarily instrumental in contrast to West African festival music, which includes dancing, singing and other activities, during which the audience participates with the perfomers (Polak 2000:10). In contrast,

during *jembe* percussion music perfomed in Cape Town by bands like Team Spirit and Manding Kan for example, the audience plays a largely passive, receptive role. The audience is there to listen to the performers, who are on stage.

Chapter Three: Lead Jembe Patterns

Outline of Transcription Key

West African *jembes*

L J: Lead *jembe* player

1st supp., 2nd supp., *jembes*: Supporting *jembe* players

***Jembe* drum language/ vocal mnemonics**

Pa ‘pah’: Single slap

Pata ‘pah-tah’: Multiple slaps

Pe ‘peh’: Single tone

Pete ‘peh-teh’: Multiple tones

Gu ‘goo’: Single bass

Gudu ‘goo-doo’: Multiple basses

Pra ‘prah’: Slap flam (flick of hand: one hand plays the grace note and the other hand plays the principle accentuated note of the two-stroke pattern)

Pre ‘preh’: Tone flam (see Slap flam)

Gpe ‘ghpeh’: Tone with bass grace note

Other supporting instruments

Kenkeni : High pitched *dunnuba*

Sangba : Middle pitched *dunnuba*

Dunun : Low pitched *dunnuba.*

Kenken/cowbell

Other markings

•: A dot indicates the relevant instrument must play. No dot indicates silence.

Colons (:) indicate repeats. The number of times a section should be played is written above the box system, and the section to be repeated has colons at either end of the system.

Accents (>): indicate accented notes and do not prescribe the metre. The pulse is explicitly stated by the *kenken*/cowbell pattern.

The West African *jembe*

The West African *jembe* falls into the category of membranophones, in which the sound is excited by tightly stretched membranes. The drum is stuck directly and the player executes the movement of striking with bare hands. It has a tubular body and has only one usable membrane. It is a goblet shaped drum and the body consists of a main section which is cup-shaped, and a slender stem. The classification number for *jembe* according to Hornborstel and Sachs is 211.26.1 (1992:454). *Jembes* are carved from a single piece of wood, preferably *lenke* (linge), which is particularly prized in part because of the belief that the wood is spiritually charged. The drumhead is goatskin. *Jembes* are often played with three large flexible oval metal plaques attached to the drum, into which small metal rings are inserted, so that when the drum is struck the vibration makes the rings jingle (Charry 2000: 217). Ladji Kante and Atsu Dagadu used these metal plaques attached to their *jembes* during performances in Cape Town.

For centuries the main area area of *jembe* traditions comprised the Mali empire among the Mande language-speaking areas of Mali, Guinea and Gambia. Local traditions of *jembe* playing in rural areas exist mainly among Manding-speaking groups in northern Guinea and southern Mali, and spread to Ivory Coast, Senegal and Burkina Faso due to increased urbanization (Polak 2000:7). Through the creation of the phenomenon of West African ballet (started by the French colonial administration) in Mali and Guinea, state owned national ensembles recruited artists as civil servants, who staged the folklore of the nation (Polak 2000:11). The popularity of state ballets was connected with the building of (West) African national identities at home and abroad after independence. In Ghana there is a strongly competitive drive among drummers to rise through the ranks and perform in the Senior All Stars, who are affiliated with the Ghanaian National Theatre.

Conakry has been the major centre for the internationalization of *jembe* culture, which is widespread, yet the reason for the *jembe's* enormous rise in popularity in the West is unknown (Polak 2000:14, 18-19). The popularity of *jembe* music in South Africa, and Cape Town specifically, stems from repertoire which is brought back to South Africa by musicians who have spent some time studying drumming in West African countries like Ghana, for example. The other source comes from West African *jembe* virtuosos who visit South Africa, seeking work as teachers, performers or businessmen. These foreign musicians often do not decide to stay and settle in South Africa, and leave to continue their careers elsewhere. The most successful of all *jembe* players in the West is Mamady Keita, who has established educational institutes in major centres all over the world (Polak 2000:14).

The Lead *jembe* Player

The lead *jembe* assumes the most important role in a *jembe* ensemble, that being to teach the ensemble members the music. He holds the key information the ensemble members need, and being the custodian of all the musical parts, is the most vital facilitator of the learning process for all involved. My main informant Abdul Samed Abdul Ala taught me the *jembe* ensemble pieces, which I then transcribed using the transcription system. I checked the accuracy of the transcriptions, reading each part back to him and making corrections where necessary. Ala assumed the lead *jembe* role in our performances and lessons. Occasionally during lessons he would make me play the lead *jembe* parts in one of his pieces to test me.

Atsu and Prosper Dagadu and Ala worked for the National Theatre in Ghana before coming to South Africa. The National Theatre is funded by the government of Ghana, and provides audio and video facilities as well as transport for its members. Every musician working for the National Theatre is a government employee, a professional, who must be capable of performing whether sick or well. The rehearsal schedule is gruelling, and drummers are expected to rehearse for up to nine hours per day (excluding Sundays). Some musicians choose to rehearse for ten hours, forfeiting their lunch hour break (Ala 2010). Ala was promoted to the National Theatre from the Junior All Stars, and worked there for four years.

The Junior All Stars is a semi-professional drumming organization which recruited Ala at a performance. He was asked to play *kenken* when the musician whose job it was, failed to arrive. Ala worked with the Junior All Stars for four years before joining the Senior All Stars drumming ensemble who worked closely with the National Theatre. According to Ala, some rehearsals with the Senior All Stars took place at the National Theatre. Musicians moved from the Junior All Stars to the National Theatre after being 'promoted', but musicians who failed to improve and fell behind once being accepted into the National Theatre were demoted, and returned to the Junior All Stars. Ala returned to the Junior All Stars to teach during his time with the National Theatre. He was not clear as to whether he was demoted and I chose not to ask him about it.

During his work with the National Theatre in Ghana, Ala mentioned the superb musicianship of the lead *jembe* players. He said that every one of the *jembe* drummers in the National Theatre was a highly accomplished *jembe* virtuoso, a 'master drummer' who could be called upon to take the lead *jembe* role for any performed piece. At any performance there may be up to four master *jembe*

players. Their drumming repertoire is so extensive, that it may take up to six months until a piece is re-performed by the National Theatre, Ala said. Members are also proficient on many other types of drums, like the *kpanlogo* and *dunnuba* (also referred to as *dundun*) for example. Ala said aside from *jembe*, he was proficient on eighteen different types of drums (Ala 2010).

Ala had great respect for Ladji Kante's abilities as a virtuoso *jembe* drummer, and he often mentioned to me in private that Ladji was his 'master'. Ala said he could learn to be a better drummer from Kante. Ala defined 'master drummer' as a musician who can play everything (all ensemble parts), and who takes responsibility for the rhythm. The master drummer's responsibility is to ensure each ensemble part is played correctly. He is responsible for any errors which occur during the performance of any rhythm (composition), whether or not he made the error (Ala 2009).

The lead *jembe* player[13] in an ensemble usually has the most technical skill and the most thorough knowledge of repertoire. He leads the ensemble in a number of ways. His job is to coordinate the ensemble by teaching the parts to each musician and correcting mistakes, and ensure the parts fit together correctly. When working with experienced drummers, the task of teaching new repertoire and original compositions is also one of his responsibilities. His job also entails playing the breaks signalling the transitions at any point during an ensemble piece. He usually solos first and is free to decide how long his solo should be, and decides who else may take solos.

With the lead drum in mind, the mother instrument role in Igbo drumming is eloquently summarised by Nzewi & Nzewi (2009:9):

> The mother instrument is the director of ensemble purpose and musical sense, and is the most prominent performance composer in an ensemble, and engages in elaborate external development of her significant ensemble theme. In performance time she also regulates the changes from one section of a performance form to another in ensemble compositions that have marked sections without breaks.

Although this information refers to Igbo drumming, there are similarities between this description and the multi-faceted role of the lead *jembe* player. There are also differences regarding the terms 'ensemble theme' and 'breaks'. Here the term breaks refers to silences rather than cadence patterns or 'tigeli', which are discussed in the chapter on *jembe* accompaniments. Also, in the context of *jembe* ensemble pieces in this research, the 'significant ensemble theme' (mentioned above) is the overall compositional structure as well as the specific simultaneously sounding parts

[13] Commonly referred to as a 'master drummer' in English usage, but Ala used the terms 'lead', 'master *jembe*' and 'master drummer' interchangeably.

that make up that particular composition, that make the piece unique. The term 'elaborate external development' refers to the lead *jembe* player's solo, which creates musical development through crafting phrases and developing motives.

Signals to speed up

The lead *jembe* may adjust the tempo at any time during a performance using a speeding-up pattern. During *jembe* ensemble performances the lead *jembe* plays one of a number of different breaks ('tigeli') as well as signals to speed up the piece, and generally performances do so at some point. Breaks are discussed in more detail in chapter three.

Charry described the traditional *jembe* ensemble speeding up when the solo dancing 'heats up' (2000:223). From a pedagogical perspective, the acceleration process can be seen as putting the ensemble under pressure, increasing their endurance and technical skill. The acceleration increases the musical excitement for the audience, and usually takes place just before the lead *jembe* plays his solo. The increase in tempo has the effect of making the overall performance more exciting for everyone.

Highlife

A	*Lead jembe*	:pe	te	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta:

'Hiplife'

B	L J	: pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta :

Highlife

C	L J	: pe	te	pa	ta	pe	te	pa	ta	pe	te	pa	ta	pe	te	pa	ta :

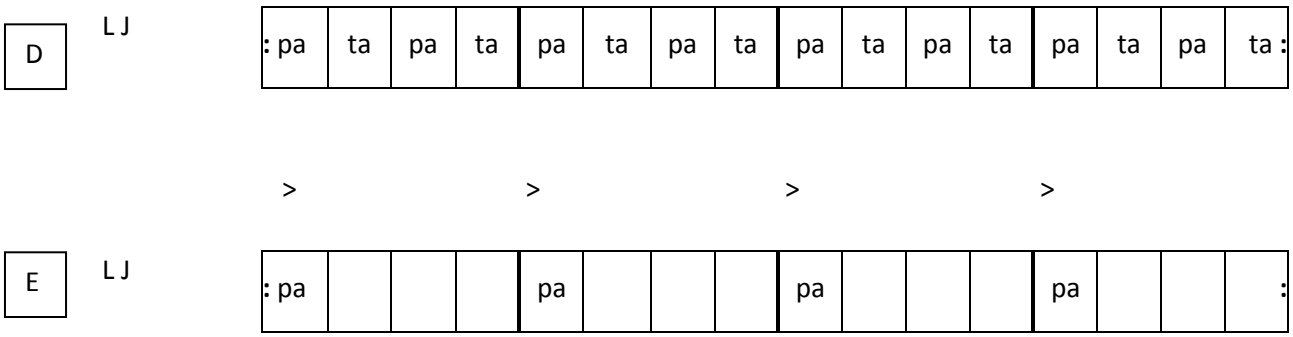


Figure1 Lead *jembe* signals to speed up

Figure 1 comprises the different forms of speeding-up patterns used by my teachers. Pattern D is a variation of pattern A. Atsu Dagadu used patterns D and E most often. Ladji Kante preferred patterns A and C, and sometimes pattern E. Ala used patterns A, B and C.

In figure 1, all the examples except E exhibit slap strokes played in quick succession. The final example shows slap strokes executed on each isochronous pulse instead of on each pulse of the fastest-pulse stream. To achieve the aim of speeding up the entire ensemble, the lead *jembe player* begins the pattern at the same speed at which the ensemble is playing at the time, using one of the patterns in figure 1. Then he plays the signal faster in increments until the entire ensemble adjusts and becomes stable at the new speed. At this point he terminates the speeding-up pattern and either returns to a pattern he was playing previously, or begins a solo.

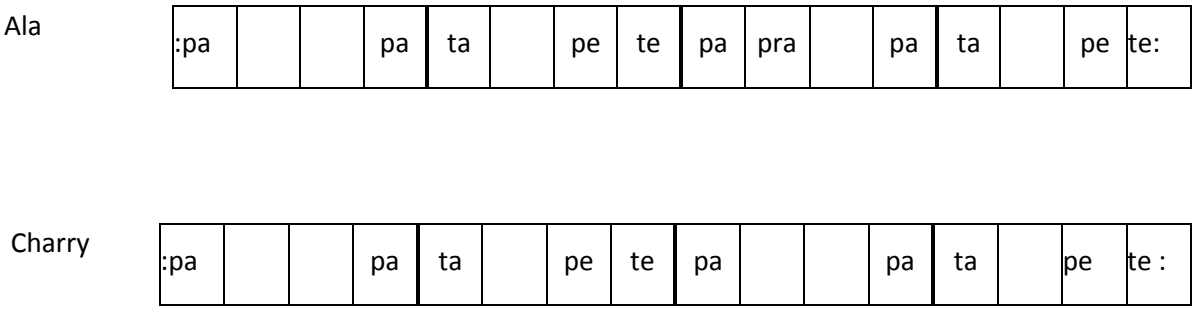
The acceleration process has the effect of testing the endurance and technique of the ensemble. There is a point when the music becomes so fast that to speed up beyond that point would precipitate playing errors. The lead *jembe* usually knows the limit to which he can speed up the ensemble based on his experience during rehearsals. Nonetheless, I was pushed beyond a safe speed when playing *dunnuba* for Ladji Kante during a live performance in April 2010. This experience made me realize how important it is to rehearse together before performing with a virtuoso.

The alternative approach to speeding up the ensemble is agreeing on a pre-arranged time to speed up. This occurs in 'Yaw kane goby wanine'[14] in system four, when the piece is repeated. The piece also contains the 'hiplife' speeding-up pattern shown in figure 1, suggesting the tempo is constantly being maintained at the lead *jembe's* discretion.

[14] See transcription in advanced level ensemble pieces in chapter 7

Ala's lead *jembe* pattern

Aside from signals, the lead *jembe* player often plays a unique repeating pattern. Generally there is a small, though important difference between the pattern for the lead *jembe*, and the pattern for the accompanying *jembes*. Ala taught me a master *jembe* pattern generic to highlife rhythms, shown in figure two.



Figureure 2 Ala's master *jembe* part

This pattern is almost identical to Charry's generic accompaniment pattern two (2000:223). The only difference is the slap flam in box ten of Ala's pattern is absent in Charry's pattern. Ala's master *jembe* part in figure 2 occurs in 'Hadinkay' in system ten and in 'Nakanakane' in system thirteen[15]. Playing the extra strokes is essential for the master drummer, so his *jembe* part stands out as the lead ensemble part.

Charry's pattern in figure 2 is a supporting *jembe* rhythm. This suggests that, without the slap flam in box ten the rhythm is only an accompaniment pattern, and that adding the slap flam transforms the pattern into a lead *jembe* pattern. The two rhythms could be considered as two variations of the same pattern, the difference being slight. To Charry and Ala each rhythm assumed different roles. Although both patterns are played by *jembes*, strictly speaking only the lead *jembe* executes the pattern with the embellishment according to Ala.

In the context of *jembe* drumming ensemble dynamics, supporting *jembes* played Charry's pattern and the lead *jembe* player played Ala's rhythm simultaneously. In this way the lead *jembe* stood out from the rest of the ensemble in the context of playing a supporting rhythm without soloing. The lead *jembe* player then moved from this pattern into a solo, then returned to it when the solo finished

[15] See transcriptions of 'Hadinkay' and 'Nakanakane' in advanced level ensemble pieces in chapter 7

Lead jembe solos

Lead *jembe* solos and solo protocol

Although virtuoso *jembe* drummers like Dagadu, Ladji Kante and Ala are capable of performing unaccompanied *jembe* solos, most *jembe* drumming students play as part of an ensemble and do not play unaccompanied for long periods. Most of the music I have transcribed comprises short patterns which repeat, and combine to create the particular mood and shape of each piece. Usually *jembe* players play a supporting pattern for much longer than the time spent performing a solo.

The protocol regarding solos is something unspoken. As a rule, all the drummers wait for permission from the lead *jembe* to take a solo, if they are allowed to take a solo at all. It is considered unprofessional and messy to interrupt a soloist halfway through his solo by starting a new solo. The musician waiting to take a solo needs to wait until the soloist has finished, and has returned to his supporting pattern, before beginning a new solo. Ala's approach to playing with Ladji Kante involved exercising much self-restraint regarding soloing; Ala made it clear to me that the protocol involved when he played with a more skilled drummer was to provide a good supporting role. Any freedom to solo when playing a supporting drummer's role is a privilege, not a right (Ala 2010).

It is imperative that the supporting instruments support the soloist. This can be achieved effectively by keeping a steady tempo, and ensuring the interlocking patterns are always being played. A drummer about to begin a solo suspends his supporting pattern. The effect of a supporting pattern disappearing temporarily (during a solo) is significant, because the piece then becomes incorrect, and the supporting pattern must be taken up by another *jembe* to ensure all the parts remain present. As ensemble leader, it is the lead *jembe* player's responsibility to ensure no parts go 'missing', even temporarily.

According to Charry the lead *jembe* player controls the ensemble and engages in two types of playing. In traditional Mande *jembe* ensembles, the one kind of lead *jembe* playing is for singing or group dancing, and the other is for solo dancing (2000:223). In Dagadu's 'Wala/Baniye sini jembe' the lead *jembe* player sings a melody eliciting a response from the other ensemble members. Also, 'Wala/Baniye sini jembe' features an innovative break as well as a unique lead *jembe* part, and does not speed up. The tempo of the piece remains steady throughout. This leads me to classify 'Wala/Baniye sini jembe' under Charry's category of lead *jembe* playing for singing.

With the exception of 'Wala/Baniye sini jembe', the other *jembe* pieces under discussion were classified broadly as being purely instrumental, rather than for solo dancing. Ala stated there were

no dance movements to his compositions. This implied the lead *jembe* playing in 'Hankuri nadadadi', 'Hadinkay', 'Nakanakane', 'Yaw kane goby wanine' and 'Saimusakey haduwa' engaged in a third type of playing: instrumental performance. This is the most common type of performance in the context of South African *jembe* drumming.

Generic rolling patterns

Due to the instrumental nature of most *jembe* ensemble music in South Africa, I found no data addressing the generic rolling patterns used for solo dancing in *jembe* ensembles mentioned by Charry (2000:223). Although I became involved in a project on the subject I was unable to record the work involved. In this project involving Team Spirit, Prosper Dagadu and Charles Maema collaborated on a dance show, in which Maema choreographed dance movements to Dagadu's version of 'Nagla'. I could not recall any of the dance movements pertaining to the Dagadu's solos during the rehearsals. I was therefore unable to find any examples for this study.

Patterns for solos, jembe 'tricks' and motives

Soloing on *jembe* is challenging on many levels. Firstly, one needs good technique to be audible above the general ensemble sound. Secondly, the solo needs to be well constructed for it to work. Apart from the ability to play well timed phrases consisting of motives made up of the appropriate number of strokes, an excellent solo exploits the 'push' and 'pull', or the 'rubber band effect' on the ensemble timing (Thorn 2007:57). In my experience, soloists often try to cram as many strokes together as possible, creating an overly thick texture and this makes it hard to distinguish the soloist from the ensemble sound, and causes arm fatigue. The approach to crafting jazz solos used at the UCT College of Music is similar to Ala's method of approaching soloing on *jembe*. It is to a certain extent based on small ideas, or formulas, and has elements of structure and creativity.

The essential prerequisite to performing a good *jembe* solo is the ability to make a clear difference between slap strokes and tone strokes at any tempo. It is also better to group the combinations of slap and tone strokes in groups of four, five and six when playing a motive; playing three and seven strokes per grouping should be avoided (Ala 2009). For beginners, the bass stroke should be avoided when soloing. Slap strokes and tone strokes must be used in different combinations. Many *jembe* students fall into the trap of trying to play as loudly and as fast as possible when attempting to solo for the first time. The main reason for this is audibility; they want their *jembe's* sound to stand out from the ensemble's accompaniment patterns.

Ala taught me a pattern he referred to as a 'trick', shown in figure 3. The pattern can be used in the context of highlife and 'hiplife' rhythms, and helps the soloist come up with ideas quickly. Atsu Dagadu used this lead drum pattern, too, in 'Creative from Guinea' to create a motive which was part of the composition (Thorn 2007:69).

'Hiplife'

Lead *jembe*	:pa	pe	te	pa	pe	te	pa	pe	te	pa	pe	te:

Highlife

L J	:pa	pe	te	pa	pe	te	pa	pe	te	pa	pe	te:

Figure 3 A *jembe* 'trick'

One can extract numerous ideas from the pattern in figure three to construct an interesting *jembe* solo. This can be done by breaking up the pattern into segments, or motives.

L J	pe	te	pa	pe	te	pa		

L J	pa	pe	te	pa				

L J			pa	pe	te	pa		

L J	pa	te	pa	te	pa	te	pa	te

Kenken	•				•			
Lead *jembe*	pa	pe	te	pa	pe	te	pa	

Figure 4 Motives derived from the highlife *jembe* 'trick'

Figure four demonstrates segmentation and timing displacement in the context of a highlife metre. Locke describes segmentation as parsing the (longer) phrase into shorter motives (1998:75). It is useful to have a variety of shorter ideas or motives with which to build more complex ideas at a later stage. The more motives one learns, the more potentially complex the resulting solo.

Timing displacement comprises keeping a motive intact but shifting its placement within the measure (Locke 1998:75). In the context of the transcription system, the point of reference is the TUBS time unit value. The terms highlife or 'hiplife' describe the metre as simple or compound respectively. By counting the number of boxes separated by a thicker line in the transcriptions, one can deduce the metre. An odd number of boxes implies a 'hiplife' (compound) rhythm, an even number implies a highlife (simple) rhythm. By using a thicker line I increased legibility, because each 'grouping' of beats was made to correspond with the isochronous pulse stated explicitly by the *kenken*. The thicker line marks the isochronous pulse, and the shifting of strokes displacing the timing occurs in and around these lines (also shown in figure four). The significance in terms of legibility is discussed in chapter five.

Ala taught me another *jembe* 'trick' using a different order of strokes. It is similar to the rhythm in figure 3, in that it exercises the musician's ability to differentiate between tone and slap strokes. The rhythmic organization makes this pattern unique, in that the variations A1 and A2 create gaps in the pattern. The gaps occur at different points in the TUBS system, just after the second and fourth *kenken* stroke (A1), and just after the first and third *kenken* stroke (A2).

A	*Kenken*	: •				•				•				•			:
	Lead *jembe*	: pe	te	pa	ta	pe	te	pa	ta	pe	te	pa	ta	pe	te	pa	ta:

A1 *Kenken*

L J

: •				•				•				•			:
: pe	te	pa	ta	pete		pa	ta	pe	te	pa	ta	pete		pa	ta:

A2 *Kenken*

L J

: •				•				•				•			:
:pete		pa	ta	pe	te	pa	ta	pete		pa	ta	pe	te	pa	ta:

Figure 5 A *jembe* 'trick' with variations

I used variation A1 to compose the lead *jembe* pattern in 'Friends'.[16] Also, I used the *kenken* pattern in 'Nakanakane' as the *kenken* pattern for 'Friends', which is a highlife rhythm.

Motives for soloing on 'hiplife' pieces 'Hankuri nadadadi' and 'Yaw kane goby wanine' appear in figure six.

A *Kenken*

Lead jembe

•			•			•			•		
pe	te	pe		pe	te	pe		pe	te	pe	

B *Kenken*

L J

•			•			•			•		
pa	ta	pa		pa	ta	pa		pa	ta	pa	

[16] See transcription in intermediate level rhythms and ensemble pieces in chapter 7

Zooming in two times

C *Kenken*

L J

•						•					
pra						pe			te		

D *Kenken*

L J

•			•			•			•		
pre	pe	te	pe	pa		pe	pa		pe	pa	

E *Kenken*

L J

•			•			•			•		
pra	pa	ta	pre	pe	te	pra	pa	ta	pre	pe	te

Figure 6 Motives for a solo on the 'hiplife' rhythms

Ala taught the motives in figure six in the sequence A to E while teaching me 'Hankuri nadadadi'. He described the motives as gradually becoming more technically demanding, A being the easiest to master and E the most technically demanding of the series. I found the motives corresponded with 'Yaw kane goby wanine', which is also a 'hiplife' rhythm, so to a large extent the motives are generic to the 'hiplife' metre. One can therefore use the motives in rhythms which consist of a compound

metre. This is because the motives correspond with the subdivisions of the pulse. At more advanced levels of *jembe* playing, the soloist can begin to combine motives in a compound metre with a composition in simple metre, and use motives in a simple metre in compositions with a compound metre. .

Zooming in five times

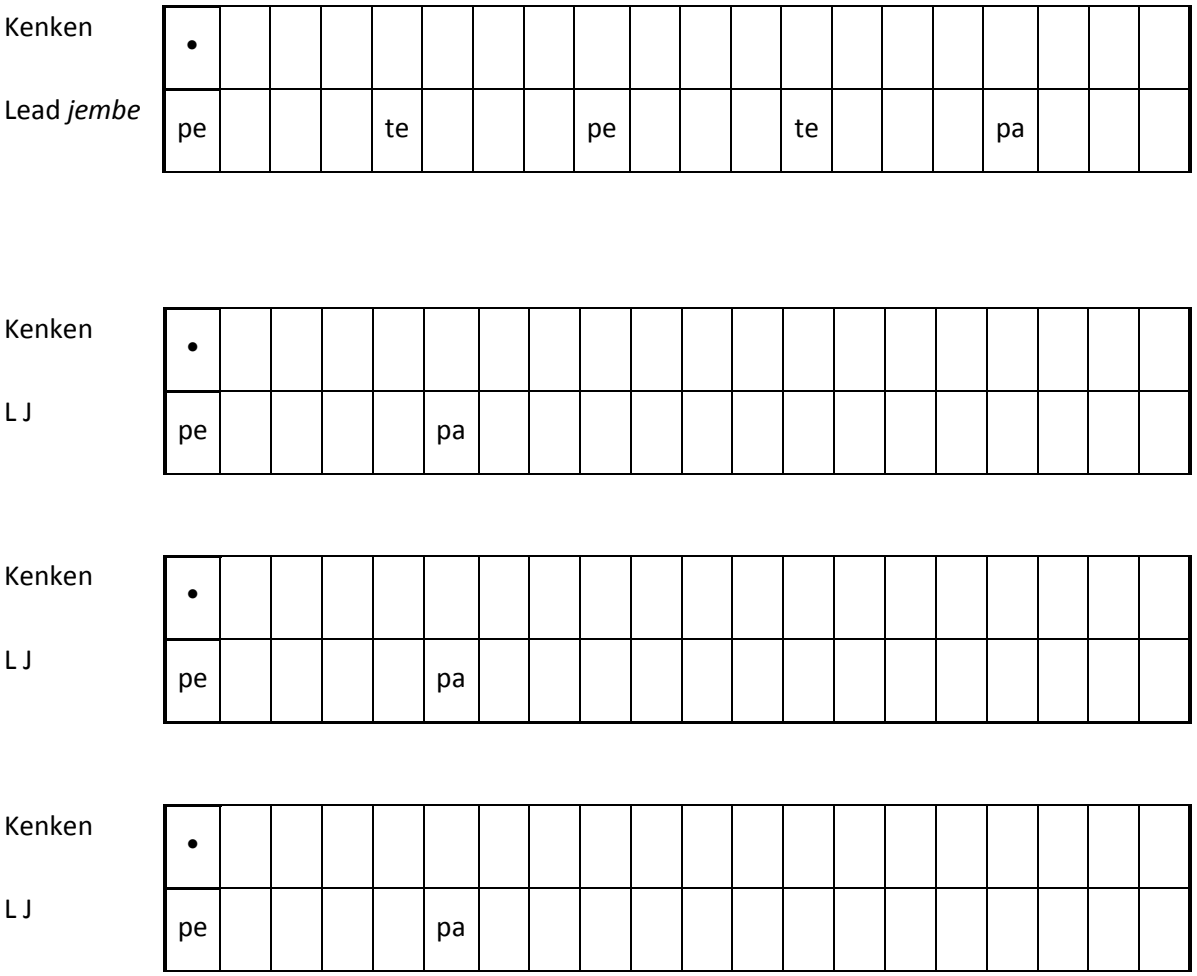


Figure 7 Motive for a solo on a highlife rhythm

Because this motive corresponds with any highlife rhythm, it can be used by the lead *jembe* during a solo in 'Baniye sini *jembe*', 'Nakanakane', 'Saimusakey haduwa' and 'Hadinkay'.

In figure seven one can think of the timing of the first five strokes as five in the time of four (quintuplet). The motive pushes against the isochronous pulse. The seeming 'push' and 'pull' effect is utilized by the soloist against the steady bell pulse and supporting parts of the ensemble. Ala referred to being 'on' or 'off'. Being 'on' meant soloing on and around the isochronous pulse. Being 'off' (while soloing) meant soloing suggesting a different timing, for example playing two against

three, or three against four, thereby pushing and pulling the common ensemble pulse. Ala taught me the terms ‘on’ and ‘off’ within the context of soloing as well as in relation to what he referred to as the ‘key’. If one returned to the supporting rhythm preceding the solo (the ‘key’) and the timing was off, Ala would say ‘you are off’. By this he meant that the timing of the rhythm being returned to was in an incorrect phase to the rest of the ensemble. Figure 8 shows an example of a portion of a *jembe* solo which is ‘off’.

A

Kenken	: •												•										:
L J	:				pa				ta								pe				te			:
supp. jembe	:gu						pe			te									pa					:

B

Kenken	: •												•										:
L J	:				pa				pra								pe				pre			:
supp. jembe	:gu						pe			te									pa					:

Figure 8 Motives for a solo ‘off’ the pulse

B is a variation of A, in which the second slap stroke and the second tone stroke becomes a slap flam and tone flam instead. By ornamenting the stroke in B, Ala created a motive derived from A,

Ala played A as a supporting accompaniment pattern during a rehearsal in Manding Kan (06/02/1020), much to Ladji Kante’s delight. Only a *jembe* virtuoso can execute this pattern at a fast tempo, and Ladji Kante acknowledged this in his affectionate response to Ala’s playing. Ala also used A and B as material for his *jembe* solos. This shows how a single pattern may change its functionality depending on how and when it is used.

The lead *jembe* call (system 18) and the supporting *jembes* response (system 19) near the end of ‘Hadinkay’ is another source of motives for creating solos. One can use the *jembe* phrase beginning at system eighteen (as the lead *jembe*) and stretching to the end of system 19 (comprising the supporting jembes’ response) as a long motive (A plus B in figure nine), or alternatively break the long phrase into shorter ones (B and C in figure nine).

A	Kenken	•				•				•				•			
	Lead *jembe*	pa		ta		pe	te		pa		ta		pe		pe	te	

B	Kenken	•				•				•				•			
	motive	pa		ta		pe	te		pa		ta						

C	Kenken	•				•			
	motive				pe		pe	te	

Figure 9 Excerpts from 'Hadinkay'

Taking the conceptualization of soloing a step further, if one substituted the tone strokes in C for slap strokes, another motive comes into existence, this time using slap strokes played according to the same rhythm as the original motive. This is how motives for solos are created. Using stroke substitution the soloist can expand the choice of motives available (Locke 1998:75). This was shown earlier in Ala's 'hiplife' solo motives A and B in figure 6.

Jembe 'tricks'

A	*Kenken*	•				•				•				•			
	Lead jembe	pe	te	pa	ta	pe	te	pa	ta	pe	te	pa	ta	pe	te	pa	ta

A1	*Kenken*	•				•				•				•			
	Lead jembe	pe	te	pa	ta	pete		pa	ta	pe	te	pa	ta	pete		pa	ta

A2	*Kenken*	•				•				•				•			
	Lead jembe	pete		pa	ta	pe	te	pa	ta	pete		pa	ta	pe	te	pa	ta

Figure10 *Jembe* 'tricks' by Ala

Figure 11 shows a motive used by Atsu Dagadu interspersed throughout his solos in 'Creative from Guinea'. Dagadu was the musical director of Team Spirit for two years and taught 'Creative from Guinea'.

Kenken	: •				•				•				•			:
A Dagadu	:pa		ta		pa	ta	pe	te	pa			pa		ta	pe	te:

Figure 11 Dagadu's motive in 'Creative from Guinea'

Dagadu's motive is generic to highlife rhythms, and is effective as a motive which repeats as many times as the soloist desires. It was played at a fast tempo during performances.

Preparatory rhythms

During my first lesson with Ala I learned preparatory rhythms. Like the *jembe* 'tricks', these rhythms improved my *jembe* technique. Generally, these patterns prepare the drummer for the supporting *jembe* role.

Preparatory highlife rhythms

A	*Jembe*	: gu	du	gu	du	pe	te	pe	te	pa	ta	pa	ta:

B *Jembe*

: gu	pa	ta	pa	gu	pe	te	pe	gu	pa	ta	pa	pete	pe	te	pe:

C *Jembe*

:gupe		pe	te	gu	pa	ta	pa:

D *Jembe*

: pa			pa	ta		pe	te	pa			pa	ta		pe	te:

Preparatory 'hiplife' rhythms

E *Jembe*

: gu	pe	te	gu	pe		pra		pa:

F *Jembe*

:gpe		pa	gu	pe	te	gu	pa	ta	gu	pe	:

G *Jembe*

: gu	pe	te		pa	:

Figure 12 Preparatory rhythms

As mastery increases, the playing speed of all the preparatory rhythms should gradually increase. Patterns A – D corresponded with a highlife rhythm (simple time). A is a beginner's pattern for practising the three basic strokes the *jembe* produces, called tone, bass and slap (Charry:2000: 221). B helps the drummer move quicker from the centre of the drum (bass stroke) to the edge (tone and slap strokes). C is similar in structure to B, however in C the bass sound at the beginning of the pattern has an anticipated tone stroke, leaving a space (silence) where the anticipated stroke would have been. Without the anticipation of the tone stroke pattern C is identical to pattern B.

The only pattern in this series resembling a lead *jembe* pattern (according to Ala) is highlife rhythm D. Pattern D as it appears here was one of Charry's generic accompaniment patterns. Unlike the other highlife patterns, pattern D appeared frequently in highlife compositions as an accompaniment pattern or potentially, a lead *jembe* pattern. As it is an important accompaniment pattern and a potential lead *jembe* pattern, the *jembe* drummer must practise it thoroughly until it becomes familiar.

The general trend in the 'hiplife' rhythms (E – G) is a greater use of silence, in other words bigger gaps within each pattern. Rhythm F resembles highlife rhythm C in two respects. Firstly, both patterns have a somewhat altered stroke at the beginning of the rhythm and a similar order of strokes if we take the isochronous pulse as a reference point, i.e. one pulse for each group of four boxes in the highlife rhythm, and for each group of three boxes in the 'hiplife' rhythm. Ala and Ladji Kante used 'hiplife' accompaniment pattern G. I struggled to conceptualize pattern G due to a curious phenomenon in which I 'heard' the rhythm as a highlife instead of a 'hiplife' rhythm. This occurred mostly when practising alone with a metronome, and seldom when I had an interlocking part as a reference point (as in a *jembe* lesson with Ala).

A	Kenken	: •			•		:
	Jembe	:gu	pe	te		pa	:

B	Kenken	: •		•		•	:
	Jembe	:gu	pe	te		pa	:

Figure13 Practising 'hiplife'

In figure 13 what sets rhythm A (a 'hiplife', compound rhythm) and B apart most significantly is metre. A corresponds with the Western music time signature 6/8, and B clearly suggests 3/4. The placement of the *kenken* pulse in relation to the *jembes* alters the pattern considerably. In B the *kenken* pulse plays in unison with the *jembe* strokes, yet in A the second *kenken* stroke plays alone. The isolation of the second *kenken* stroke creates the musical impetus for A, which is lacking in B. I found the tendency to practice A as B a recurring challenge. While practising it helps to tap ones foot once between the 'te' stroke and the 'pa' stroke, to fully conceptualize A.

Apart from this phenomenon, there is an added difficulty between distinguishing between the highlife and 'hiplife' forms of accompaniment patters in figure 13, and this issue is discussed in detail in chapter three.

Approaching a *jembe* solo

I filmed my final lesson with Ala and accompanied him on *dunnuba*. I used the filmed footage to transcribe 'Saimusakey haduwa', my final complete *jembe* ensemble transcription. Ala performed two solos on the main rhythm section of 'Saimusakey haduwa', and using the footage, I transcribed a portion of his first solo. This was helpful for a number of reasons.

My aim was to test how flexible the transcription system was, but by transcribing a *jembe* solo I wanted to determine whether the transcription system would fail to show complex rhythms accurately. If this had happened I would have encountered the most significant reason against using it for the purpose it was designed for. The results were encouraging. They showed two things. Firstly, the structure of the solo could be analyzed through the isolation of short motives, which could in turn be assessed in terms of their individual value. Secondly, the accurate representation of complex rhythms depended upon two factors, the second being the degree of zooming in required to reveal the nature and structure of the transcribed polyrhythms. The extent of the zooming in was linked to the rhythmic complexity. The greater the rhythmic complexity, the more zooming in was required.

Zooming In

There are portions of transcriptions where the *jembe* strokes are spaced wider than normal, separated by the thicker lines indicating the position of the isochronous pulse. In these portions the TUBS system was used in its original form, using the smallest note value as each box value. Generally, the way I used TUBS was by selecting a higher note value than the smallest note value contained in the piece, thereby shortening the length of TUBS systems for increased legibility. The nature of the *jembe* drumming vocal mnemonics allowed for a certain amount of flexibility regarding

the number of strokes I could fit into each box. In the case of representing polyrhythm accurately, it was necessary to use TUBS in its original form for the sake of accuracy.

In all transcribed examples, the thicker vertical line indicates the commencement of the next isochronous pulse. For the purpose of recognition, the position of the isochronous pulse line stayed the same during any zooming in. The mathematical tools used for zooming in were ratios and fractions. The process began by finding a common denominator for the simultaneously occurring polyrhythmic groupings in one system. This ensured that no matter how many strokes occurred in the system, they could be distributed accurately in the TUBS system based on how many times the number of strokes in one isochronous pulse group went into the common denominator. This is discussed further in chapter six.

'Saimusakey haduwa': stroke groupings, motives and form in a solo

Ala taught me to avoid grouping strokes in groups of three and groups of seven. He encouraged me to play groups of four, five and six instead. I distinguished seven motives Ala used in the solo. These appear in figure 14.

A sys 7	Lead jembe		pa	ta	pa		pe	te	pe

B1 sys 7	L J	pa				pe				te			
	Kenken	•											
	Sangba	•											
	Dunun							•					

B2 sys 7	L J	pe				pa				ta			
	Kenken	•											
	Sangba	•											
	Dunun							•					

C sys 8 L J

		pa	pe	te		pe	

D sys 9 L J

parr	rr	rr	rr

E sys 10 - 11 L J

pa				ta				pa							pe		
Kenken •												•					
Sangba •																	
Dunun							•					•					

te			pe		
•					

F sys 11 L J

pra	pe	te	pa

G sys 12 L J

	te	pa	ta		pa	ta	pa

Figure14 Motives in solo on 'Saimusakey haduwa'

The saying, 'the whole is greater than the sum of its parts', applies here: one cannot see these motives in isolation because they are interconnected. Their interconnectedness stems from the fact that the solo itself creates musical sense, and is not a random collection of motives. The transcription system enables the process of analysis through the observation of the constituent parts

that make up the solo, in this case motives. The resultant analysis is helpful for recognizing trends that occur in the solo.

Motive A is almost identical to preparatory highlife rhythm B in figure ten. The difference is the *jembe* bass stroke is excluded in motive A. This is consistent with the rule that bass strokes should be avoided when playing a *jembe* solo (Ala 2009). During the piece with ensemble accompaniment this motive sounds identical to rhythm B in figure ten. This happens because the *dunun* strokes in 'Saimusakey haduwa' occur simultaneously with the empty TUBS boxes preceding the three stroke groupings in motive A, thus providing the bass stroke which is consistent with the preparatory rhythm. The result sounds similar to the execution of the *jembe* preparatory rhythm.

The hemiola pattern in B1 and B2 creates syncopation. The motives are characterized by three *jembe* strokes in the time of two *dunnuba* strokes. Syncopation occurs due to the highlife timing in the piece, stated explicitly by the *kenken* pulse and the *dunnuba* accompaniment. The substitution of the slap stroke for a tone stroke, and the tone strokes for slap strokes in B2 shows how the variation is created (Locke 1998:75). The timing remains the same.

C is short, and resembles motives A and B in figure six in terms of timing displacement. C (like A and B) is repeated and is kept intact, and through being repeated shifts its placement in the TUBS system (Locke 1998:75). If one uses the *kenken* pulse as a reference point, the strokes coinciding with the pulse change systematically as the solo proceeds. C begins with the silence coinciding with the *kenken* stroke. Then each portion of the motive is 'accentuated' until all four portions have coincided with the *kenken* part in turn. By 'accentuated' I mean C changes shape purely in terms of the isochronous pulse, not a literal accentuation of the constituent portions of C. The same principle applies to the treatment of motives A and B in figure six, albeit in a simpler fashion due to there being a series of identical strokes.

D seems to function as both an introduction to the solo (system one to three), and as a bridging motive midway through the solo (system nine to ten). It consists of a rapid series of tone strokes played in quick succession. It has a homogenous musical texture which is consistent against the accompaniment in 'Saimusakey haduwa', and lacks the rhythmic relationships present in other parts of the solo. It draws the listener's attention away from complexity, and toward uniformity. D also helps the soloist choose the right instant to begin the next portion of his solo.

In E, the slap strokes pull back against the ensemble's rhythmic forward motion. This creates rhythmic tension in the form of syncopation. The tension is released as the tone strokes are executed by Ala who then ceases to pull back against the *dunnuba* accompaniment. He allows the

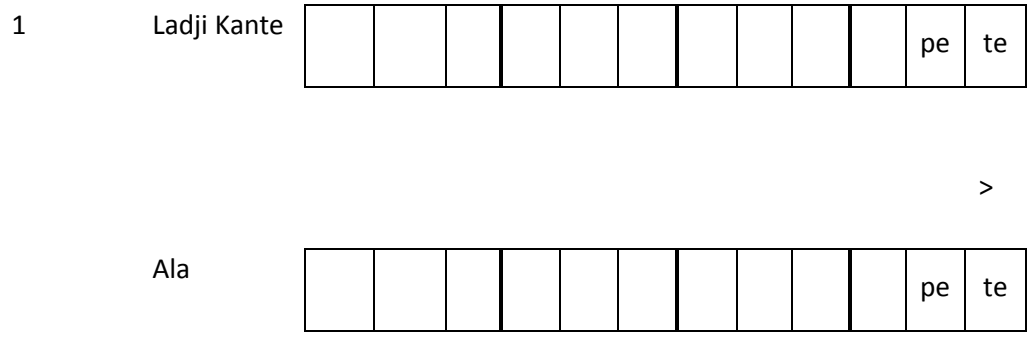
tone strokes to coincide with the smallest TUBS box value at this point, and syncopation is absent. The overall effect of motive E is a pulling back (using syncopation) and releasing the pressure by using an unsyncopated conclusion to the motive; tension, then release.

Motive F is derived from the *jembe* 'trick' in figure three, although Ala uses ornamentation to create a variation from an otherwise generic motive (Locke 1998:75). Ala embellishes the first slap stroke of F, or structural note, with a slap flam.

The position of G relative to the isochronous pulse shows the use of rephrasing and repetition (Locke 1998:75). G is positioned one TUBS box later than the *kenken* stroke, and therefore possesses rhythmic ambiguity. Ala exploited the listener's tendency to hear the first tone stroke of G as the stroke which occurred simultaneously with the *kenken* stroke. Motive G appears to contradict the rule about the optimal number of *jembe* strokes (four, five or six) one should aim to use. However, using the same principle as motive A, G leaves two spaces for the dunun strokes, creating a four stroke result for each set of strokes in the motive, each beginning with a low pitched *dunun* stroke. The total number of strokes per grouping is therefore consistent with what Ala taught.

Grouping strokes with a swing feel

In system fourteen in the 'Saimusakey haduwa' solo, the TUBS box value started to become subdivided. D[17] shows the internal organisation of the smaller subdivisions, and a swing feel[18]. Further evidence of Ala's ability to swing a rhythm became evident in a rehearsal with Manding Kan, while learning 'Djagbe' from Ladji Kante. In the excerpt from 'Djagbe' in figure 15 Ala's accentuated strokes revealed an explicit swing feel similar to a jazz style ride cymbal pattern for drum kit. The accentuated strokes created an almost lazy articulation, which is simultaneously highly accurate.



[17] See transcription of 'Saimusakey haduwa' solo in advanced level ensemble pieces in chapter 7

[18] Although the criteria of swing appear to be fundamentally indefinable, they include the unequal performance of short note-values as well as the use of timbre, rubato, attack, and other means to achieve a propulsive effect.

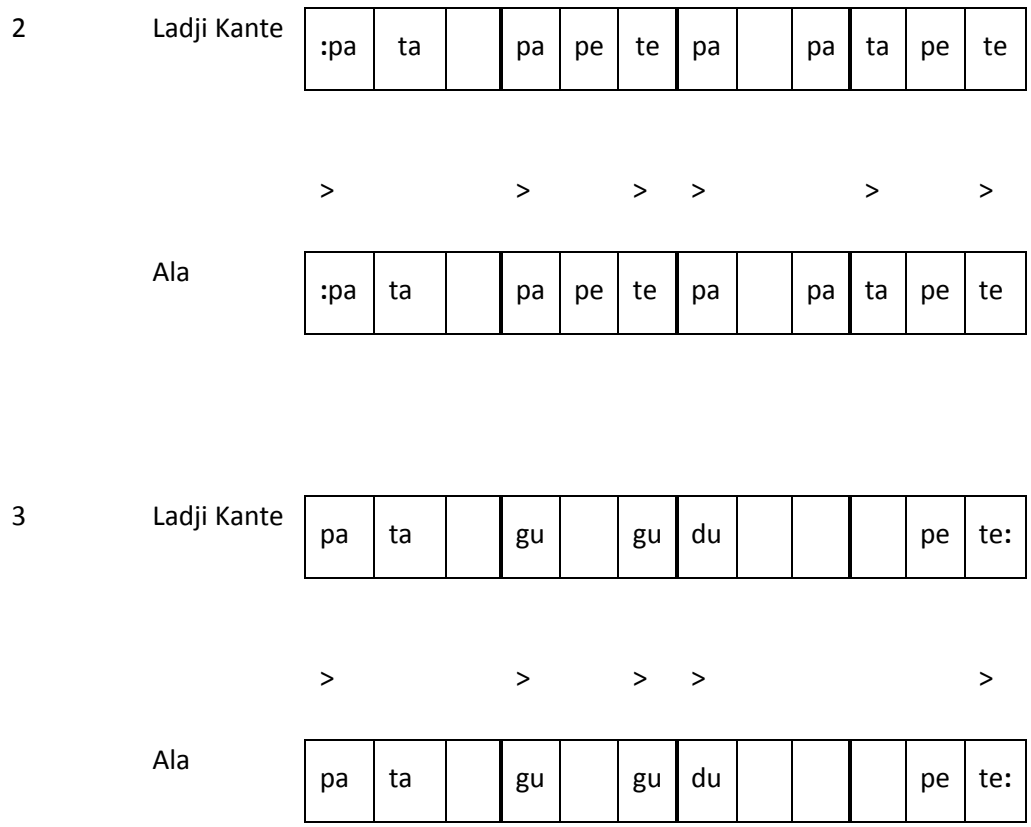


Figure15 Excerpt from introduction in 'Djagbe' by Ladji Kante

There was an element of 'tongue in cheek' regarding this unusual approach to the phrasing, because at this point in the rehearsal Ala was being directed by one of the subordinate drummers. This member of Manding Kan was not aware of Ala's vast knowledge and skill on *jembe* as Ala had not yet performed with the band (Ala was also very reserved and quiet). While filming this rehearsal, the impression I got was Ala deliberately created the swing feel to confound the subordinate drummer, who interpreted the result as a misunderstanding of the rhythm itself. While he understood the rhythm perfectly, Ala remained reserved and hardly spoke during the rehearsal.

The grouping of strokes and phrasing are connected. Ala's performance in 'Saimusakey haduwa' and 'Djagbe' reflected freedom of interpretation regarding stroke placement. This implies that due to his high playing level, his choices regarding when to execute strokes in relation to the supporting rhythm were greater than other less proficient *jembe* players. This is supported by Ladji Kante's friendly response to him during the rehearsal, which seemed to imply Ladji considered Ala to be on par with him as a *jembe* player, rather than an amateur

Chapter Four: *Jembe* Ensemble Accompaniments

Jembe accompaniments and associated breaks (tigeli)

The *jembe* ensemble

A *jembe* drumming ensemble usually consists of two or more *jembes*, *dunnuba* drums (up to three) with iron bells attached to each *dunnuba* drum. Team Spirit makes use of a bass drum when the ensemble performs at full capacity, although the *dunun* (the lowest pitched *dunnuba* drum) is usually powerful enough for a smaller ensemble with fewer musicians. The *dunnuba* drums and bells accompany the *jembes*, often creating cross-rhythms.

Ala referred to the *dunnuba* drums as '*dun duns*'[19]. He used the term 'bell' to refer to the cowbell. He used the term 'supporting' broadly, referring to supporting *jembe* rhythms as well as the other supporting ensemble instruments (*dunnuba*, bell, bass drum).

The classification number for the set of three *dunnuba* (*dunun*, *sangba* and *kenkeni*) used in *jembe* ensembles according to Hornborstel and Sachs classification is 211.212.2 (1992:454). These drums are double-skin cylindrical drums (the diameter is the same at the middle and the ends), having two usable membranes. Dunnuba have goatskin heads, and in Mande ensembles are played slung on the shoulder with either curved or straight sticks (Charry 2000:230).

The *dundun* (also called *dunun*, *junjun* or *junjungo*) is used to accompany *jembe* playing and also as a solo instrument in Mali. In Mali *dun duns* are played in pairs and in Guinea, *dun duns* are played in sets of three (Charry 2000: 229). Ala said that in the Ghanaian National Theatre drumming ensemble a musician can be expected to play four dunnuba simultaneously (2010).

Jembes are led by the lead *jembe* player (L J in the transcriptions), whose job it is to direct the ensemble. The leader does this by using a break ('*tigeli', lit. cutting, breaking*), signalling a musical change to the ensemble. The breaks signal the starting and ending points of pieces .The breaks also occur within a piece, signalling the end of one section, and simultaneously, the beginning of a new section. The lead *jembe* always takes a solo during a piece, and sometimes takes more than one solo. While the leader solos, the other *jembes* play short repetitive patterns to support the leader.

[19] This term was also used by Atsu Dagadu and Patrick Dilley of Team Spirit, as well as Ladji Kanté and members of Manding Kan.

These supporting patterns or '*den'* (lit *child* in Mande) occur in all the 'main rhythm' sections in the transcriptions and are often generic.

Charry's *jembe* accompaniment patterns and associated breaks

'Wala', 'Hadinkay', 'Nakanakane', 'Yaw kane goby wanine' and 'Saimusakey haduwa' each contain two contrasting *jembe* accompaniments[20]. 'Hankuri nadadadi' contains only one *jembe* accompaniment[21].

In any *jembe* ensemble piece there are usually one or two contrasting *jembe* accompaniment patterns (Charry 2000:195). There also may be one or two dunnuba accompanying the *jembe* ensemble, and at least two *jembes*. Larger ensembles may have three or more *jembes* and four *dunnuba*, and in very large ensembles in the National Theatre in Ghana for example, there may be two sets of three dunnuba and up to five or six *jembes*. The drummers at the National Theatre have such a large repertoire of pieces that it can take up to six months to play through all of it, without repeating pieces (Ala 2010).

The most important reason there must be more than one *jembe* in the ensemble is there is more than one *jembe* pattern in West African *jembe* ensemble pieces. 'Creative from Guinea' or 'Kuku' both show simultaneously occurring *jembe* parts. In transcription 19 in Mande Music, Charry illustrated two main *jembe* accompaniment patterns (2000:223) and the patterns' associated breaks as a tablature. These patterns consist of ternary and binary patterns.

Charry provided a key to the tablature, which included details such as the different hand indications implicit in the positioning of notes on the staff. The notes differed from one another in terms of the type of strokes (bass, tone or slap stroke) as well as the duration. Deciphering the tablature and rewriting the music in the transcription system resulted in the accurate reproduction of metre and stroke type. By deciphering Charry's tablature I was able to analyze the transcriptions, and found recurring patterns such as *jembe* breaks and accompaniments. Like in Charry's transcription, in the tablature of 'Yaw kane goby wanine'[22] the stroke types can be found in the key to the tablature.

After deciphering the patterns using Charry's transcription, I rewrote the music using the transcription system, to find out the extent to which these generic patterns occur in the transcribed

[20] See transcriptions in advanced level ensemble pieces in chapter 7
[21] See transcription in intermediate level ensemble pieces in chapter 7
[22] See transcription in advanced level ensemble pieces in chapter 7

repertoire. Figure three represents Charry's tablature of the two main *jembe* accompaniments and associated breaks, as well as the relevant hand stroke indications.

1: Generic ternary accompaniment pattern

Lead Jembe	: pa		pe	pa		gu :
Hands	R		R	L		L
Or	L		L	R		R

Associated break 1a:

L J	pra		pe	te		pe	te		pe	te		
Hands	LR		L	R		L	R		L	R		
Or	RL		R	L		R	L		R	L		

Associated break 1b:

L J	pata	pa	ta	pe	te		pe	te		pe		
Hands	RL	R	L	R	L		R	L		R		
Or	LR	L	R	L	R		L	R		L		

2: Generic binary accompaniment pattern

L J	: pa			pa	ta		pe	te :
Hands	R			L	R		R	L
Or	L			R	L		L	R

Associated break 2a:

L J	pra		pe	te		pe		pe	te		pe		te			
Hands	LR		R	L		L		L	R		L		R			
Or	RL		L	R		R		R	L		R		L			

Associated break 2b:

L J	pe	te		pe	te		pe	te		pe	te		pe			
Hands	R	L		L	R		R	L		L	R		R			
Or	L	R		R	L		L	R		R	L		L			

Figure 3 Two main *jembe* accompaniments and associated breaks

In traditional West African *jembe* ensembles, when dancers participate in a performance, the break is a signal for the dancer to end, and another dancer may then approach. In addition, in ballet[23] performances and in drum classes for foreigners, the breaks that end the rolls begin a piece (Charry 2000:223). In Cape Town *jembe* ensembles, there is little or no interaction between *jembe* ensembles and dances troupes. *Jembe* ensembles usually perform without dancers, and most drumming companies in South Africa cater for drum classes for foreigners or large drumming circles for adults or children. I briefly experienced drumming for dancers when Team Spirit collaborated with choreographer Charles Maema in 2006. At the time, Prosper Dagadu was leading Team Spirit. Unfortunately, they cancelled the show due to a security guard strike.

How the *jembe* break is used

My research led me to the Cape Town based *jembe* ensemble Manding Kan[24], led by *jembe* virtuoso Ladji Kante. During Ladji Kante's collaboration with Manding Kan, he made extensive use of break 2a to signal the start of the interlocking accompanying rhythms. Break 2a was a signal to the four supporting *jembes* and three *dunnuba* drums to commence playing their respective patterns. As each instrument entered the piece one by one, the overall musical texture became denser, until the final part was in place.

My teachers Atsu and Prosper Dagadu, Ladji Kante and Abdul Samed Abdul Ala used break 2a extensively in the context of Team Spirit to end ensemble pieces. In Team Spirit, this break signals the end of ensemble pieces; however, in one composition, 'Creative from Guinea' by Dagadu (Thorn 2007:67), the ending did not use break 2a, but another arranged ending. Further, Creative from Guinea' featured the break 2a seven times, signalling the end of one section, and simultaneously, the beginning of a new section.

This is similar to how Ladji Kante used the break in Manding Kan to a certain extent, however Ladji Kante preferred signalling each supporting pattern individually, particularly at the beginning of a piece whereas Dagadu preferred the supporting patterns to begin simultaneously. Therefore to summarize, break 2a ends or initiates a piece or supporting pattern, and it can be a signal for a transition within a piece.

[23] In the West African context, ballet refers to regional and national dances troupes, which perform choreographed stage presentations of village dances (combining different dance styles) in long suites, with a specific sequence of dances, rhythms and costumes, for example, 'The Sacred Forest' by Les Ballets Africains (Charry 2000:211).

[24] Manding Kan is a South African percussion ensemble, whose aim is to preserve the Mande drumming ensemble tradition. For more information go to manding.kan@gmail.com

Breaks *(tigeli)* in teaching

Breaks are also important tools for teaching. I taught the *jembe* ensemble students at Gaia Waldorf the variation of cadence pattern 2a (figure three) from January 2006 to December 2009. I used the variation (figure four) as a signal to stop playing, since my teachers had used it largely for the same purpose. Using breaks for groups of drummers forces them to exercise their listening skills, because by listening and playing, they learn to concentrate on two things happening simultaneously. Occasionally drummers need to sing a melody as well, like in 'Baniye sini *jembe'*, which then presents a third challenge.

In substituting the break in figure four for Charry's break 2a at the beginning of 2010, I aimed to bring my teaching more in line with the original, West African tradition. I began using break 2a to signal the start of a piece *and* end a piece. The teaching device I use for beginners consists of verbalizing the rhythm (in this case a break) using a phrase in English. The vocalized cadence pattern for figure four is 'Now we've come to the end of the song', or 'Now we've come to the start of the song', depending on where the break occurs. These English phrases help most students grasp and remember the pattern quickly. So far, I have not come across a verbalization of Charry's break 2a.

During drumming facilitations, I use a combination of breaks, verbal instructions and hand signals. This saves time for participants, enabling them to play interlocking parts together as soon as possible. To achieve the desired result, it is better to count participants in and out, with 'Four, three, two, one' and use hand signals which are easy to understand indicating for example 'everybody together', or 'carry on playing the part you are playing without stopping'. This short-term aim of creating a drumming 'experience' contrasts with the medium to long-term aim of regular drumming classes.

Learning breaks is essential in the long term. Due to the amount of time invested in regular classes, systematic learning assists the children to need the hand signals and verbal instructions less and less. Ideally, one could reach a point where verbal instructions cease altogether, allowing the lead *jembe* to direct the ensemble using breaks. Large classes of children for example need constant 'reining in' though, and respond well to some verbal encouragement such as counting rhythms in. In 'Hankuri nadadadi'[25], the class six Gaia Waldorf pupils responded well to counting to six at the beginning, before responding to the lead *jembe's* opening phrase.

Generally, the pupils preferred counting to sight-reading the transcription, although some grasped the timing quickly by using the lead jembe phrase itself as a point of reference. As ensemble leader, I

[25] See transcription in intermediate level rhythms and ensemble pieces in chapter 7

play the lead *jembe* pattern, so the students do not lead the ensemble by playing the *ba* but learn the *den* parts as well as other supporting instruments (cowbell, *dunnuba* drums and bass drum). Students face the challenge of playing interlocking *jembe* accompaniment patterns (with up to seven children playing each pattern simultaneously), for example the first and second highlife *jembe* accompaniment in figure seven. In addition, each pupil receives instruction in playing *dunun* (or bass drum), *sangba*, *kenkeni*, and bell parts.

A break used and taught by Team Spirit

A common variation of 2a is the one shown in figure five.

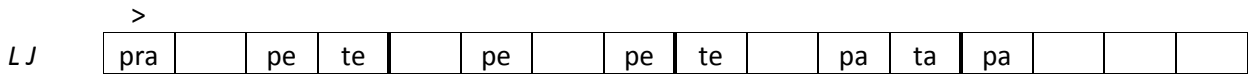


Figure 4 A variation of Charry's associated break 2a

In figure four the sharp accent upon the first slap flam alerts the musicians that an ending, a beginning or a transition is about to occur. The accented first note of this break cuts through the ensemble sound, alerting the musicians effectively.

In drumming circles with members of the public, Team Spirit defined 'the call' as the break in figure. 4, used (virtually exclusively) to end pieces. This break has the corresponding vocalization 'Now we've come to the end of the song NOW'. In figure five, a second slap flam punctuates the second 'NOW', and (in the case of most Team Spirit repertoire) is the proper end of the piece. I used this break teaching school pupils and adults, using a hand signal I learned signal from Heleniq Argyrou of DrumInspire[26]. The hand signal consisted of raising both my arms above my head, in the gap between 'song' and 'NOW'. The drummers played the final stroke simultaneously with me as I brought my hands down. All drummers had to finish in unison on the final slap flam. I used this break teaching school pupils and adults.

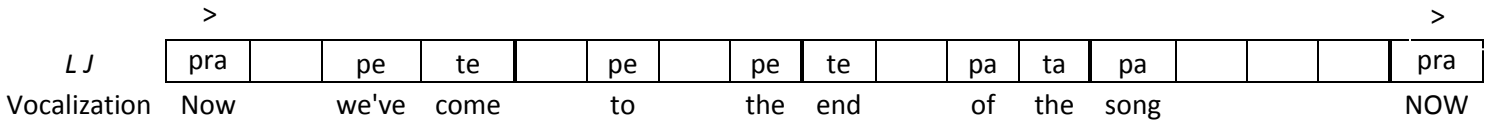


Figure 5 Vocalization of 'the call' from Team Spirit

[26] DrumInspire (also known as Drumawé) is a South African based drumming organization offering therapeutic, educational and developmental processes to schools, NGO's, organizations, corporations and individuals. For more information go to <www.druminspire.com>

In drumming workshops, Team Spirit and other drumming companies in South Africa like Drumming SA[27] use the break shown in figure five as a signal to end a piece, and regrettably, it is the only break the workshop participants learn a response to. In the learning/teaching/performing environment that Team Spirit affords, I learnt the variation of Charry's break 2a as the signal to stop the drummers, either when a piece was being performed or if a particular exercise was complete and the drummers were to be brought to a halt. Once I started learning from Ala and Dagadu, there was no deliberation about the particular form of pattern 2a, and they used the variation and Charry's break interchangeably. The way in which they used the break changed. Its role shifted to an ensemble cue, rather than simply a device to end a piece. The break occurred at the relevant transition points, rather than only once.

Highlife & 'hiplife' accompaniment patterns associated with breaks

The term 'Highlife' originated in Ghana in the 1920s, when local African melodies were first orchestrated by brass bands and stylish black dance orchestras (Collins 1992:143). Chernoff distinguished two forms the highlife rhythm (shown in figuresix) played on the iron bell (1979:145).

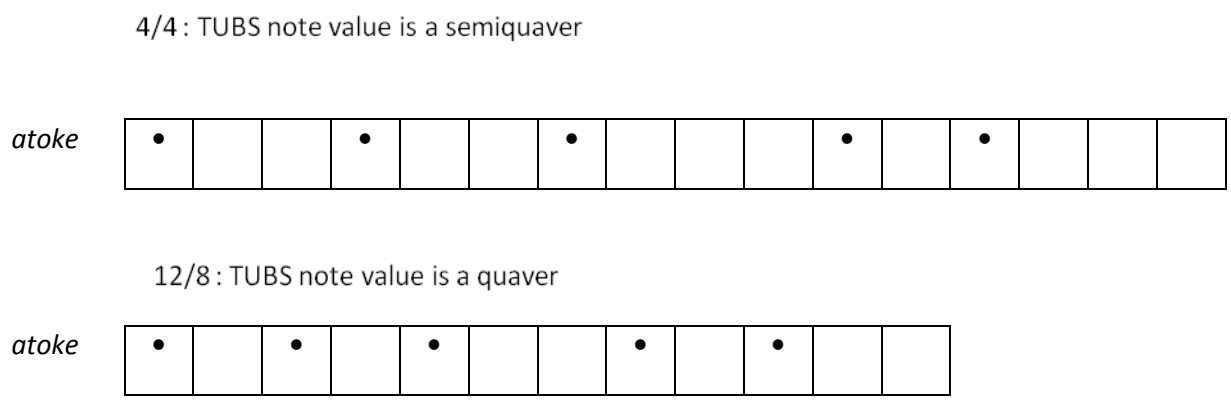


Figure 6 Two forms of a 'highlife' rhythm on iron bell

'Hiplife' is a contemporary form of 'highlife' characterized by American-style rapping (often in a mixture of English and Twi) against the backdrop of a heavy beat (Agawu 2003:6).

To Abdul Ala the terms 'highlife' and 'hiplife' denote two different rhythm styles, within the context of a single supporting *jembe* rhythm. 'Highlife' suggests simple quadruple time, whereas 'hiplife' suggests compound duple/triple/quadruple time. Ala described these two styles as being a form of each other, specifically in relation to the rhythm below, which is a very widely used supporting

[27] Drumming SA (South Africa) is a drumming entertainment organization of *jembe* drummers and drumming facilitators, such as virtuoso Sidi Sangare and others. For more information see <www.drummingsa.co.za>

rhythm. This rhythm changed depending on whether the rhythm style is a 'highlife' or a 'hiplife', yet its basic form remained easily recognizable.

Highlife:

: gu		pe	te			pa		gu		pe	te			pa	:

'Hiplife':

: gu	pe	te		pa		gu	pe	te		pa	:

Figure 7 Highlife and 'hiplife' rhythms on *jembe* (notated in TUBS)

If we superimpose the explicit pulse played by the *kenken*, the rhythmic groupings become clearer:

'Highlife' (TUBS note value is a semiquaver, similar to 4/4):

Kenken	: •				•				•				•			:
Supp.	: gu		pe	te			pa		gu		pe	te			pa	:

'Hiplife' (TUBS note value is a quaver, similar to 12/8):

Kenken	: •			•			•			•		:
Supp.	: gu	pe	te		pa		gu	pe	te		pa	:

Figure 8 Rhythmic groupings in relation to the *kenken*

The transcriptions containing the highlife style of this supporting rhythm include 'Hadinkay', 'Nakanakane' and 'Saimusakey haduwa', and correspond to simple quadruple time (4/4), the exception being when the lead *jembe* implies cross rhythms by playing around or 'off' the explicit pulse. These three compositions have been notated using a semi-quaver as the TUBS note value. 'Yaw kane gobi wanine' (12/8) uses the 'hiplife' style of this rhythm. 'Hankuri nadadadi' (12/8) is the only piece which uses neither form of this supporting rhythm, although the rhythmic style resembles

'hiplife'. The general trend in Ala's compositions is the rhythmic division of TUBS into the Western music equivalent of either simple or compound time.

The main difference in meter in the *jembe* repertoire I transcribed can be described as a simple quadruple time, for example 4/4 (the TUBS note value being a semiquaver), or compound quadruple time, for example 12/8. These Western music definitions of the time signature were used only as a means to an end; the strong beats and weak beats convention does not apply to this music. I am referring to what Locke calls 'African 4/4', where each beat receives an equal accent (1998:19). I used the time signatures to facilitate easy understanding of the smallest note value for TUBS. For practice purposes, using a metronome beat corresponding with the explicit rhythm of the *kenken, (*or a beat per note grouping) gives a sense of the isochronous pulse. This results in a strict physical division of time which is isochronous (Arom 1991:11).

Ladji Kante used accompaniment pattern one extensively specifically during his work with Manding Kan. The timing of accompaniment pattern one implies a compound time signature, which corresponds to what Ala referred to as a 'hiplife' rhythm. None of the transcriptions contain accompaniment pattern one, yet 'Hadinkay' 'Saimusakey haduwa' and 'Nakanakane' contain accompaniment pattern two.[28] In figure nine, the lead *jembe* in 'Baniye sini *jembe*' plays an innovative variation of Charry's accompaniment pattern two.[29] The variation is double the length of Charry's pattern.

L J	: pa			pa	ta			pa	ta			pa	ta		pe	te :

Figure 9 a variation of Charry's accompaniment pattern 2 in 'Baniye sini *jembe*'

Team Spirit uses the *jembe* accompaniment pattern in in figure. ten extensively. Charry (2000:223) did not mention this accompaniment pattern. It also occurs in 'Nakanakane', 'Hadinkay' and 'Saimusakey haduwa'.

Jembes	: gu		pe	te			pa	:

Figure 10 A *jembe* accompaniment pattern used frequently by Team Spirit

[28] See the transcriptions of these pieces in advanced level ensemble pieces in chapter 7
[29] See the transcription in advanced level ensemble pieces in chapter 7

There is a subtle difference between the *jembe* accompaniment pattern shown in figure ten, and the *jembe* accompaniment pattern in Yaw kane goby wanine, even though the two patterns look almost identical at first glance. Although the drumming syllable sequence is the same in both examples, in figure. 11 the number of boxes in TUBS is what sets the two patterns apart. The Team Spirit *jembe* accompaniment pattern (B) (occurring in 'Nakanakane') has 8 boxes, and (A) (occurring in 'Yaw kane goby wanine') has 6 boxes.

A

Kenken	: •			•		:
Jembes	: gu	pe	te		pa	:

B

Kenken	: •		•	•		•	•	:
Jembes	: gu		pe	te			pa	:

Figure 11 Accompaniment patterns in 'Yaw kane goby wanine' and 'Nakanakane'

There is fundamental difference in metre between A and B; A implies a compound meter (6/8), 6 boxes per TUBS system. B implies simple duple metre (2/4), 8 (semiquaver) boxes per TUBS system. In both cases, the repeating isochronous pulse played by the *kenken* reinforces the metre. This broad division of drumming rhythms into two contrasting types of metre corresponds with Jones, who said all African music which is capable of being clapped to, or drummed or played on a kalimba or xylophone, can be divided into bars containing 4 beats, 6 beats or a multiple of these (1959:13). Although one could argue example B does not support Jones's point based on the number of beats in the box system (two instead of four), the theory is becomes accurate if one doubles the length of the box system to form two groups of two pulses (two plus two: four). One then has the correct number of 'beats' (four) fitting in the 'bar' (TUBS).

Jones, Arom, Locke, Nzewi and others have thoroughly explored transcribing drumming music as a tablature, using Western music concepts like 'bar'. The tablature[30] of 'Yaw kane goby wanine' shows just how different the results are using Western music notation. This research is not focusing on transcription using Western music notation. TUBS is a box system, not a division of time into bars and 'beats in a bar'. The results of transcribing in the box system with *jembe* drumming vocables is largely to stay as close to the original teaching method as possible. This meant limiting the use of Western music concepts, because the authorities on the repertoire (Ala, Dagadu, and Ladji Kante) do not teach *jembe* drumming using Western music concepts like beats, bars, upbeats, crotchets and quavers for example.

[30] See transcription in staff notation in advanced level ensemble pieces in chapter 7

One of the most interesting qualities of *jembe* ensemble music is how *jembe* accompaniment patterns overlap, creating cross rhythms. Using the broad division of 'highlife' (simple time) and 'hiplife' (compound time), figure 12 shows how the supporting rhythms were structured in a short live performance by Manding Kan. Some members of the audience participated by dancing enthusiastically during the second 'hiplife' rhythm. The second supporting *jembe* rhythm in the 'hiplife' rhythms corresponds with Charry's main accompaniment pattern one.

Highlife

1st supp	: gu		pe	te			pa	:
2nd supp	: pa			pa	ta		pe	te :

'Hiplife'

	: gu	pe	te		pa	:
1st supp	: pa		pe	pa		gu :
2nd supp						

Figure 2 *Jembe* accompaniment patterns in Manding Kan

According to Ala, any repeating *jembe* pattern is a 'key'. When a *jembe* solo ends, the soloist must return to his repeating accompaniment pattern, or 'key'. The return to a lead or accompanying *jembe* pattern has the potential to disrupt the piece if the drummer's timing is off at the instant he returns. An accurate and seamless transition from solo to accompaniment pattern is a highly regarded skill amongst soloists.

The soloist must return to the correct accompaniment pattern in relation to the other patterns occurring simultaneously, and to do this he needs a reference point. Figure 12 shows the correct pattern of interlocking *jembe* accompaniment patterns. Under highlife, the second supporting tone strokes are a good reference point for the first *jembe* accompaniment's correct placement of the bass stroke in the interlocking pattern. Under highlife, usually the first and second *jembe* accompaniment patterns play simultaneously. In the 'hiplife' rhythm, the bass sound in the second *jembe* accompaniment pattern is a reference point for the commencement of the first *jembe* accompaniment pattern.

Innovative *jembe* accompaniment patterns and breaks

Ala introduced the first *jembe* accompaniment pattern of the 'hiplife' accompaniment rhythms (A in figure 11) to Team spirit in November 2010. Ala and I performed this rhythm in 'Yaw kane goby wanine', at the Tafelberg restaurant and bar in 2010, during a Drum Mania event.

Figure 13 shows a variation of Charry's associated break 1b which is part of a larger lead *jembe* pattern, at the beginning of 'Yaw kane goby wanine'. Even though 'pra' is a slap flam (see transcription key) and 'pata' is two slap strokes played quickly in succession, rhythmically there is significant similarity between the two patterns. Charry's break 2b is the only cadence pattern which does not begin with an ornamented stroke or a slap stroke, supporting the idea that ornamentation of a cadence pattern may assist with its ability to be recognizable within the dense musical texture of the ensemble.

Associated break 1b:

L J	pata	pa	ta	pe	te		pe	te		pe		
L J	: *pra*	*ta*	*pa*	*ta*	*pa*		*pa*	*ta*		*pa*		(pre)

Figure 13 a variation of associated break 1b in 'Yaw kane goby wanine'

The highlife supporting *jembe* rhythm occurring in 'Saimusakey haduwa' by Ala (shown below as 2nd supp) is a variation of Charry's main accompaniment pattern two, or second supporting highlife rhythm in figure 12. In this variation, the two tone strokes are absent, substituted instead by a single bass sound.

1st supp	: gu		pe	te			pa		gu		pe	te			pa	:
2nd supp	: pa			pa	ta		gu		pa			pa	ta		gu	:

Figure 14 Supporting *jembe* patterns in 'Saimusakey haduwa'

So far, I have managed to isolate two new *jembe* accompaniment patterns by Ala, namely the second *jembe* accompaniment pattern in 'Saimusakey haduwa', and the second highlife *jembe* accompaniment pattern he played with Manding Kan (figure 12).

The innovative break Dagadu uses In 'Baniye sini *jembe*' does not resemble any cadence patterns discussed so far. In addition, this new cadence pattern occurs thrice in 'Baniye sini *jembe*' to signal the beginning of unison sections one to three and specifically signals transitions within the piece's structure. It shares the characteristic accentuated ornamented slap sound at the beginning, found in

most other cadence patterns discussed so far.

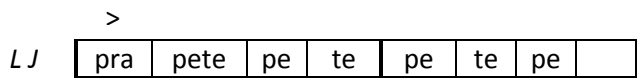


Figure 15 A unique break found in 'Baniye sini *jembe*'

Ala frequently used the phrase 'I call you' during classes. This meant I needed to listen to his playing, until I recognized his break, and then respond to it appropriately. The terms 'the call' and 'call and response' need clarifying. Nketia defined simple call and response as characterized by two singers singing, where the second singer echoes every musical phrase sung by the first, possibly with a closing refrain rounding off a number of these alternations (1974:140). A classic example of simple call and response can be found in 'Baniye sini *jembe',* when the lead *jembe* sings "Baniye sini *jembe* baniye, baniye sini *jembe* baniye ma" alone, to which the supporting musicians respond with an exact repetition of the melody the leader sang. This exchange occurs until the leader sings the closing refrain, after which the *jembe* introduction begins.

In the context of the transcriptions, Ala's phrase 'I call you' refers specifically to the breaks he uses. These are marked as 'Lead *jembe* (L J) calls' above the relevant box system. Figure 16 shows Ala's breaks. They vary in length as well as composition.

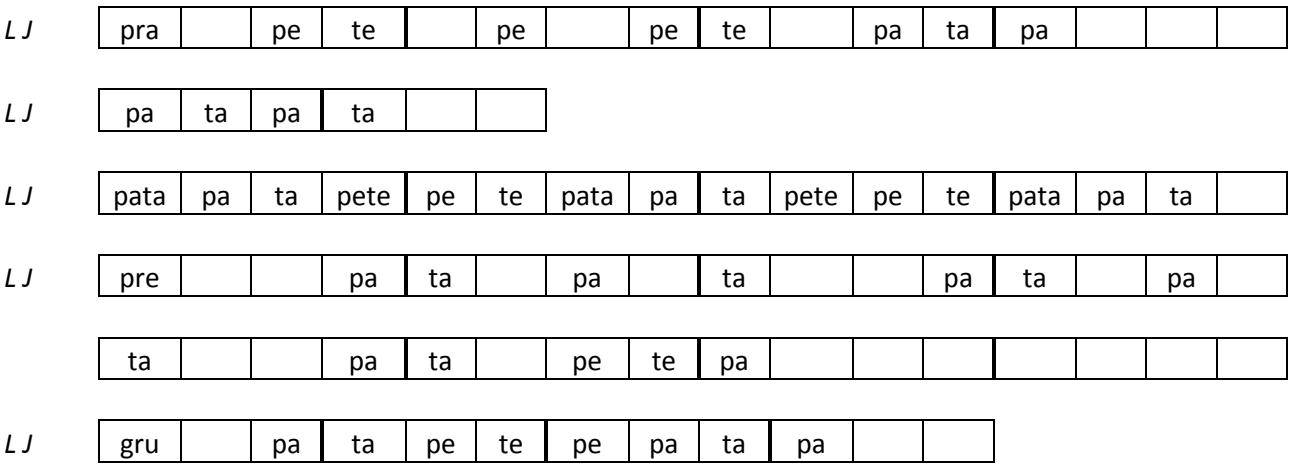


Figure16 breaks from 'Hadinkay', 'Hankuri nadadadi', 'Nakanakane', 'Saimusakey haduwa' and 'Yaw kane goby wanine'

The common trait these breaks share is they appear two or more times in each of Ala's compositions. Usually the lead *jembe* plays breaks in the ensemble, and has the responsibility of ensuring the ensemble stays together. Learning where the breaks are used is a vital prerequisite to memorizing *jembe* repertoire.

Breaks signpost the pieces' differing sections, helping the student remember what comes next. It is not sufficient to learn the supporting patterns in any given piece. To play all the lead *jembe* parts requires a shift in roles musically, and the shift facilitates a larger amount of memorization. If one is forced to lead the ensemble one needs to take responsibility for the structure of each piece from beginning to the end, and this includes a thorough understanding of not only the supporting *jembe* parts, but of the structuring of all the other parts of the ensemble as well. One cannot assert a thorough knowledge of a *jembe* ensemble piece based solely on one's knowledge of how to support the lead drummer.

Generally, more than one break requires a response. These cadence patterns vary from teacher to teacher, but the desired result is always that the student responds correctly at the correct time. The correct response includes beginning their part at the right time, ending with the ensemble, and recognizing cues to change patterns within any piece. Many South African *jembe* ensembles frequently use the variation of Charry's break 2a as a signal to end any piece. Breaks can take many forms, depending on the teacher's preference, and keep the musicians on their toes by preventing them from losing concentration.

Charry's basic theory

Charry observed the sequence of hand strokes used by *jembe* players, suggesting the choice of right hand or left hand is determined by the pulse on which the stroke lands in a steady fastest-pulse stream (Charry 2000:222). Odd numbered pulses belong to the right hand and even-numbered to the left (or vice versa if one plays left handed[31]). 'Fastest pulse stream' implies the smallest division of TUBS, that is, each individual box in each system line.

[31] Ala played *jembe* left handed

‘Hadinkay’

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Jembes	: gu		pa		gu		pa		gu		pe	te			pa	:
Charry	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
Thorn	L		R		L		R		L		R	L			R	

‘Nakanakane’

	1	2	3	4	5	6	7	8
Jembes	**:** gu		pe	te			pa	:
Charry	R	L	R	L	R	L	R	L
Thorn	L		R	L			R	

Figure 17 Excerpts from ‘Nakanakane’ and ‘Hadinkay’

Figure 17 shows two supporting *jembe* parts taken from Ala’s compositions. Box numbers appear above each line of boxes Charry’s alternating hand strokes (starting on right in both examples) are represented beneath the corresponding odd and even-numbered boxes in each TUBS system. Each box represents one pulse in the fastest-pulse stream.

I play right-handed, and in ‘Hadinkay’ and ‘Nakanakane’ it is difficult to follow Charry’s stroke indications at a fast tempo. In both examples this is mainly because of an awkward stroke placement at the point where both patterns in figure 17 repeat themselves. The awkwardness becomes a factor using Charry’s stroke indication due to the hand movement implicit in playing a slap stroke followed by a bass stroke (box 15 – box 1 in ‘Hadinkay’, and box 7 – box 1 in ‘Nakanakane’). The movement taking place here is from the edge (‘pa’) to the middle (‘gu’) of the *jembe*, and is most effectively executed by alternating hands. The reason it is more effective to alternate is because at faster tempos (and when the lead *jembe* speeds up the ensemble) one can close the distance between the two strokes quicker than if one used the same hand.

	1	2	3	4	5	6	7	8
Jembes	: pa		pa	ta			gu	:
Charry	R	L	R	L	R	L	R	L
Thorn	R		L	R			L	

Figure 18 Excerpt from 'Saimusakey haduwa'

The excerpt from 'Saimusakey haduwa' in figure 18 shows a similar problem in Charry's stroke indication at the point where the pattern repeats, this time with the bass stroke ('gu') preceding the slap stroke ('pa') in box seven to one. The principle of alternating hands when moving between the middle and the edge of the *jembe* also applies, this time with the sounds in reverse order.

Charry's general theory holds true to some extent, specifically in relation to the *jembe* patterns in the main rhythm sections of 'Wala' and 'Hankuri nadadadi'. The theory applies to the lead *jembe* pattern in 'Nakanakane', but not the supporting *jembe* pattern. The theory does not apply to the *jembe* rhythm in the main rhythm section of 'Yaw kane goby wanine' however. If one tries to apply Charry's theory to all the *jembe* patterns in the main rhythm section of each transcription, the general tendency is that it is not applicable in every case. This proves, as Charry said, there are exceptions to this generalized theory.

Technically *jembe* players would benefit from leading with the secondary hand occasionally. In practice this comprises substituting each hand stroke with its opposite. This exercise forces the musician to re-examine the relationship of rhythmic pattern to hand placement. It helps prevent *jembe* players from falling into comfortable habits and encourages greater rhythmic flexibility, strength and endurance.

Chapter Five: Learning in the Context of a *Jembe* Ensemble

Introduction

Jembe ensemble members learn from the ensemble leader, and the leader is the lead *jembe* player. Learning from virtuosos from the culture concerned, being Ghanaian *jembe* drumming in this case, is invariably aural learning, and this kind of learning in the context of Team Spirit and Gaia Waldorf School includes drumming and singing. Dagadu's 'Wala/Baniye sini *jembe'* is a good example.

In the context of learning repertoire in Team Spirit, the lead *jembe* player played each part separately to each individual ensemble member. They then played the part back to the leader, who corrected them until the part was played back correctly. The lead *jembe* player sometimes used his voice to sound out the rhythm using mnemonics, or in the case of *dunnuba*, sang high- and low-pitched notes which mimicked the pattern being learned. This process was similar for learning a song, where the leader would sing and the ensemble would sing an exact repetition of the part the leader sang. This process continued until all the ensemble members learned the song.

The signals to speed up, as well as breaks were used to increase the tempo, and signal musical changes within a piece or bring the drumming to a halt. When possible, to aid the learning process even further, recordings during rehearsals were made which I used to memorize new repertoire. I also used a notebook to jot down the basic constituent parts of new pieces, in a shorthand form using the letters B,T and S for 'bass', 'tone', and 'slap', and commas to indicate silences between the strokes.

Gaia Waldorf primary school *jembe* ensembles

I began teaching *jembe* drumming ensemble class at Gaia Waldorf primary school in January 2006. The ensemble began with a small class of eight grade seven students playing *jembes*, a cowbell and a large bass drum. Currently I teach fifty students from the school, and the students are in classes five, six and seven. The ensemble has grown in size since 2006, and currently consists of up to twenty-one *jembes*, one *dunun*, one *sangba*, one *kenkenki*, and a cowbell. I currently teach three classes a week at the Ecotheatre at Oude Molen Eco Village in Pinelands, Cape Town. Each drumming ensemble lesson lasts for forty-five minutes, and my role as lead *jembe* player is to teach the ensemble repertoire.

Lesson structure

Once the *dunnuba* drums have been set up and the students each have a *jembe* to play, the class begins with a warm up exercise. This exercise can be on *jembe* [32] and is sometimes a clapping exercise depending on what I choose to use. Once the class is warmed up, we play a game called 'Echo' and then begin rehearsing a *jembe* rhythm or ensemble piece. I usually choose one piece to rehearse per class. During the piece I choose students to play the accompanying instruments (*dunnuba*, and cowbell), then rotate the class so that each student has a chance to play on at least one ensemble instrument. After each student has done this the lesson ends.

Class seven meditation

For the grade sevens during 2009 I used a meditation exercise to begin each class. I designed this exercise to correspond with the Waldorf theme for class seven in 2008, which was Renaissance or 'rebirth'. I used the rhythm of a human heart as material for the meditation because it is one of the first sounds a foetus hears while it is in the mother's womb. I therefore used a more literal approach to rebirth, or in this case birth or pregnancy.

When they arrived at class it took a little time for the students to settle down and become present in the fullest sense of the word, and the meditation exercise assisted in bringing the students' attention to the drumming lesson quicker. The meditation consisted of the following: I began by greeting the class. I started a rhythm mimicking the human heart beat, and then invited the whole class to play it in unison. I gradually sped up the 'heartbeat' (keeping the rhythm stable), then slowed it down. Simultaneously I described the action of running (which makes the heart rate increase), then sleeping (when the heart rate slows down). I brought the meditation to an end by counting backwards from ten to zero, all the while punctuating the countdown with 'heart beats'. When the drum strokes ceased the students had to close their eyes and silently listen *inwardly* for about thirty seconds. This achieved a stillness which was lacking when they arrived, and prepared the way for a more satisfying lesson.

Echo

This exercise helped students tackle the aural learning method used in class. I played strokes on the *jembe* starting with very simple patterns then progressing to longer phrases, which the students echoed or copied exactly. The class executed the patterns in unison immediately after hearing the phrase/s. I tried to trick students into making errors by making the phrases longer and more complicated. This creates a challenge for them, because they usually approach the exercise as a

[32] See beginners' practice rhythms in beginner level rhythms and ensemble pieces in chapter 7

game. *Jembe* drumming facilitators played the same kind of 'game' with the (mostly) adult audience-participants at Drum Café in Cape Town in 2001, and it remains a popular game for drumming circle[33] participants.

The number game 'Elimination'

I created this game to play with my students, and it helped improve listening skills and playing technique. The game was designed as a kind of telephone game, where students 'phoned' one another using a specific number of *jembe* strokes (either tone or slap strokes) as a kind of 'phone number'. I assigned each student in a group a number, from one up to the highest number of participants. Each student was represented by his/her number. Students individually played any number (playing either bass, tone or slap strokes evenly) except their own number. The student whose number matched the number played had to play another number, having received the 'beat' from the other student, and he/she then sent the beat to another location, and so on. If a student played his/her own number, they fell out of the game. If any student played a number which had already been caught out, they too fell out. Once the majority of students had been caught out and had left the game, the remaining students had to form a circle, and play the ladders of two (two, four, six and so on), with each participant adding the next higher number. This carried on up the ladders. Each time a student fell out, the ladder became one higher (for example the ladders of two were replaced by the ladders of three). The student who played the correct sequence of consecutive ladders consistently would win the game.

The students could not say numbers out loud to prompt anyone, and at some point during the game I made everyone close their eyes to practice listening for their specific number. I used this game mostly for class five and six, because in class seven more time is required for learning proper ensemble pieces.

Repertoire

Jembe ensemble repertoire at Gaia Waldorf includes pieces of varying difficulty, and over time I chose to teach different pieces according to the students' level of playing. The pieces range from short beginner practice rhythms, to full scale ensemble pieces with interlocking supporting parts and accompanying patterns on three *dunnuba* and cowbell. The students learned repertoire aurally. I used my memory as well as transcriptions as a reference point for teaching repertoire correctly. Occasionally I used vocal mnemonics to mimic the drum strokes as a teaching method.

[33] Drumming circle here refers more to the drumming circle event, or drumming facilitation. .

Jembe ensemble beginners (class five) start by learning how to sit holding the *jembe*, and to produce bass and tone strokes. This is discussed further in *jembe* technique. Each class warms up thoroughly to minimize injury to the hands. The class played the Echo game every lesson, which preceded work on a rhythm played by the whole group. 'Beginner practice rhythms'[34] are short patterns which can be mastered quickly. The first rhythm in this group of rhythms is the initial rhythm beginners learn to play. Afterwards the rhythm is used to warm up the ensemble. Beginner practice rhythms also help the beginners learn to play together in unison, and dispel fears of making errors. Unison playing assists in helping shy students overcome the hurdle of playing an instrument (often for the first time), and the group momentum carries these students effectively in most cases.

Beginner rhythms[35] include 'Beginner practice rhythms', 'Nine fires of Africa', 'Dakor', 'Klopse rhythm', 'Round rhythm one', 'Golobe variation' and 'Biziko'. 'Nine fires of Africa ', 'Dakor and 'Klopse rhythm'. These named rhythms assist in bridging the divide between playing *jembe* patterns in unison and actual ensemble playing, and also begin to incorporate accompanying instruments. Cowbell, *Dunun*, *Sangba* and *Kenkeni* comprise the Gaia Waldorf *jembe* ensemble accompaniments.

'Round rhythm one' exercises the students' ability to play their part while simultaneously listening to half the group play a different pattern. This happens because when the two parts of the rhythm is played, one of the parts is phase shifted, creating overlapping.

'Biziko' engages the ensemble in hand clapping as well as responding to verbal signals from me. The 'Golobe' variation is the first substantial ensemble piece beginners learn. It engages all the essential elements of ensemble playing, including keeping a time reference pattern going on the cowbell, playing a unique unison *jembe* part and playing the corresponding accompaniment pattern on *dunnuba*. The accompaniment pattern in not simply a reinforcing pattern for *jembe* strokes (for example a *dunun* stroke and a unison *jembe* bass stroke playing simultaneously). The *dunnuba* patterns create cross rhythms and a certain extent of interlock. This role of the *dunnuba* becomes more and more apparent as the repertoire increases in complexity.

Students in class six begin to learn more complex ensemble pieces. These include simplified versions of complex ensemble pieces, for example 'Wala/Baniye sini *jembe'*, or advanced ensemble pieces at a slower (and therefore easier) tempo, like 'Hankuri nadadadi'. The pieces are generally categorized as 'intermediate'[36]. Class six students perform more than the class fives and sevens. Annual events

[34] See transcriptions in beginner level rhythms and ensemble pieces in chapter 7
[35] See transcriptions in beginner level rhythms and ensemble pieces in chapter 7

[36] See transcriptions in intermediate level rhythms and ensemble pieces in chapter 7

like the Greek Olympic Games, the Winter Festival and the Gaia Spring Fayre create these performance opportunities for them. In class six the students also begin to incorporate the slap stroke 'pa' in their playing.

By the time students reach class seven they are expected to be able to play the three basic *jembe* strokes: bass, tone and slap. In class seven (the senior class in Gaia Waldorf) the emphasis is on original repertoire and creating ideas for compositions. Playing games like the number game and echo happens very seldom.

Ideas for repertoire in the past have included arranging rhythms from Brazil, and exploring using instruments like the electric guitar in the ensemble for example. I composed two ensemble pieces for class seven, 'Afroreggae' and 'Friends'. Both compositions are rhythmically challenging, and required extensive work putting the parts together. The class seven classes work on one or two difficult rhythms for the entire year, and present it at the Gaia Spring Fayre in October. This is challenging for them as it is a long term project and the piece is difficult to master, requiring patience and staying power.

Jembe technique

The correct execution of the different *jembe* stroke types is crucial to good *jembe* technique. I teach the students to play all the basic strokes (bass, tone and slap)[37] aurally, with fingers together because it minimizes hand injury. In the long term the hands become gradually conditioned and remain as strong as possible if the fingers are kept together. The students begin playing the slap stroke 'pa' (the hardest stroke technically, and 'hard' on the hands) correctly, and with minimal discomfort. All *jembe* strokes I teach appear in the transcription key[38].

A straight posture is beneficial to playing, and all *jembe* strokes should be played without hunching the shoulders. Hunching shoulders creates tension in the arms and reduces mobility. With the exception of ghosted tones[39], after each stroke the hands should leave the drum-skin immediately

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[37] There is debate among *jembe* drummers in Team Spirit about how to teach the slap stroke 'pa'. The debate centers on the fact that when teaching beginners (usually adult beginners in drumming circles) the fastest way to help them produce slap strokes is to allow them to open their fingers. As a result of this however, injuries have been known to occur.

[38] See full transcription key in chapter 7

[39] See full transcription key in chapter 7

after the stroke has been struck. This allows the drum to resonate, producing a clearly articulated stroke.

The bass stroke 'gu' is executed correctly by striking the centre of the *jembe* with a flat hand, thumb pointing away from the drum-skin. The drum-skin naturally pushes the hand back in the opposite direction, allowing the resonant drum stroke to ring for a short time.

The tone stroke 'pe' is played with a flat hand with straight fingers, and the fingers must be together at all times. During this stroke the wooden edge of the *jembe* must only make contact with the hand in the depression formed where the fingers join the palm of the hand. Injury quickly results if the edge of the drum is allowed to make strong contact with the back of the knuckles (the student does not bring enough of his/her hand onto the *jembe*) or the fleshy part of the palm beneath the fingers (the student brings his/her hand onto the drum too far).

I teach slap or 'pa' strokes with closed fingers[40]. The sound of this stroke is diffused and creates a sharp sound in contrast to the bass and tone strokes. Dworsky and Sansby provide helpful information regarding the correct hand positions for bass, tone and slap strokes (2000:14-28). The slap is made by bringing down a shallowly cupped hand onto the edge of the *jembe.* The hand makes contact with the drum in two places in quick succession. The first is the fleshy base of the hand; the second is the tips of the fingers. The fingers come down quickly, striking the drum, while the fleshy base of the hand stays in contact (lightly) with the wooden edge of the *jembe*. The momentum of the whole hand in its downward motion is what creates the whip-like effect of the fingertips. The fleshy base of the hand reduces the impact between the edge of the drum and the base of the hand, and the fingertips produce the slap stroke.

Role of supporting instruments within Gaia Waldorf *jembe* ensemble class

The role of supporting instruments is to support the *jembes*. Students spend the majority of class playing *jembe* and less time performing on the supporting instruments comprising *dunun*, *sangba*, *kenkeni* and cowbell (*kenken* in the transcriptions). The ability to play the supporting instruments is very important however, and tends to magnify any insecurity students have about playing parts correctly. This may be due to the *dunnuba* and bell standing out from the general ensemble texture, which mostly comprises *jembes*.

The move from *jembe* onto *dunnuba*/bass drum/cowbell involves a change in playing technique. The students play the supporting instruments with drumsticks. Also, although *dunnuba* and bell patterns

[40] The only exception to the rule about closed fingers is the muted slap in appendix A. This stroke is played exactly like a tone stroke, but with splayed fingers. The one hand mutes the drum-skin as close to the middle of the drum as possible and the other plays the tone stroke using splayed fingers.

are repeating patterns (with the exception of unison sections requiring specific articulation), there are fewer strokes because each student plays one instrument at a time. There will therefore be four students playing *dunun*, *sangba*, *kenkeni* and cowbell at a time in most ensemble pieces. Students take it in turns to play the different supporting instruments, and I delegate each student a turn on at least one supporting instrument during each *jembe* ensemble class.

Supporting *jembe* patterns

Supporting *jembe* patterns play an enormously important role in *jembe* ensemble pieces. They usually comprise one pattern (like '*Jembe'*), or in the more advanced pieces two or more interlocking patterns (for example 'Wala/Baniye sini *jembe'*[41] and 'Friends'[42]). One of the crucial roles played by supporting *jembes* is the correct combination of interlocking supporting *jembe* patterns (See the section on *jembe* ensemble accompaniments).

Occasionally I play a lead jembe pattern and the students perform accompanying patterns simultaneously, like in 'Friends'. The role the supporting *jembes* play in the context of Gaia Waldorf performances is to play different patterns simultaneously, not to provide backing for a *jembe* solo. Solos occur more in the context of ensembles led by virtuosos, and although I am a proficient ensemble leader I am not a *jembe* virtuoso. It is only recently, during this research process, that I began to learn how to construct solos.

Supporting *jembes* work towards synchronizing their part/s with the other supporting instruments. When there is more than one supporting *jembe* part, I split the class into groups. Each group is given a unique part which must synchronize with the interlocking jembe part/s. In general if any of the supporting *jembe* parts stop playing, the overall identity, and ultimately structure of any piece disappears.

The supporting *jembe* parts are notorious for fading away during pieces in Gaia Waldorf drumming class. The reason might be the supporting parts are short patterns which repeat, and students lose interest because the rhythm does not change. Another reason could be that the students do not see why it is necessary for everyone to play the rhythm, since there are so many students playing the rhythm at the same time. Students therefore require constant encouragement to keep playing supporting *jembe* parts.

[41] See transcription in advanced level ensemble pieces in chapter 7
[42] See transcription in intermediate level rhythms and ensemble pieces in chapter 7

Dunnuba

According to Charry, in Mande *jembe* ensembles the *dundun* is slung low over the left shoulder and played with a curved stick held in the right hand. The left hand holds a cone-shaped bell, called *nganga* or *nege* ('metal'), hung around two fingers by a short string and struck with a ring worn on the thumb of the same hand. *Dunduns* are also played using curved sticks, straight sticks or sticks with short right-angle extensions (2000:230).

I experimented with more than one way to play *dunnuba* in Team Spirit. This affected the way I taught *dunnuba* at Gaia Waldorf. The way I teach now creates the best sounding strokes and minimizes damage to playing surfaces.

I played *dunun, sangba* and *kenkeni* with one side flat on the floor (resting on a small carpet) in Team Spirit. To increase resonance I tilted the *dunnuba* slightly towards me by propping up one end with a piece of wood. I played a cowbell attached to a stand, which faced me and extended towards me over the *sangba*. I used a pair of 5A drum sticks to play the instruments, and played the cowbell with the tip of the drumstick in my left hand, and struck the *dunnnuba* with the reverse end of the drumstick in my right hand.

At Gaia Waldorf I began teaching *sangba* and *dunun* with the reverse end of a 5A or 7A drum-stick. I acquired curved sticks to play *dunnuba*, but quickly all of the sticks broke. The only curved sticks available were for playing the talking drum, which would explain why the sticks broke. The *dunnuba* are much larger and require more force and stronger sticks. 5A drum kit sticks are strong and durable and are ideal for playing *dunun*, *sangba* and *kenkeni.*

The *dunnuba* drum was placed with one playing end flat on the floor, and the student played the drum by striking it with a single drum-stick using his/her dominant hand. When I acquired a *kenkeni* I changed the way the *dun duns* were played, and this involved the students holding the *sangba* and *kenkeni* on their knees and playing on the drum-skin in a vertical position, this time from the side. The *dunun*, being the largest drum, was played resting on the floor on its side instead of resting on one of the playing sides.

Musically the *dunnuba* and cowbell comprise the rhythmic framework for the *jembe* ensemble. I refer to the *duunuba* and cowbell as 'the band', and the *jembes* and the band constantly work at synchronizing themselves. *Dunnuba* strokes vary in term of bounce strokes and press strokes (in 'Hankuri nadadadi' for example) and because each student plays a single *dunnuba* drum it becomes challenging to play their stroke/s at the correct time. Locke defined press strokes as muted, soft,

higher-pitched strokes where the tip of the stick strikes the membrane once and then is held down firmly. Press strokes are played with a more tensed hand (1998:37-38).

Charry pointed out an accompanying *dundun* part generally consists of a short pattern with little allowance for variation (2000:231). All of the *dunnuba* patterns in the transcriptions fall into this category.

Although playing *dunnuba* often entails playing fewer strokes, it becomes harder to play the part in terms of finding the right instant and executing the stroke in time. The *sangba* part in 'Hankuri nadadadi' is a good example of this. The reason for this is that the student needs the ensemble as a reference point to play their part, and if any part of the ensemble is playing incorrectly it can cause confusion for the correct execution of that single stroke. This is because the student cannot recognize the right moment in terms of 'hearing' the right moment and react accordingly.

Bell

The cowbell, being a high pitched instrument, plays the time reference pattern resembling what Nzewi & Nzewi refer to as a topos (2009:7), or explicitly stating what Arom refers to as the isochronous pulse (1991:20). Although each student is required to concentrate on executing their part at the correct time within the ensemble regardless of what instrument they are playing, the cowbell is a useful instrument to use as a reference point for synchronizing the ensemble.

I describe the cowbell player as 'the boss' to students. I tell the 'boss' how fast the pulse shall be, and the ensemble follows the exact tempo the 'boss' plays. They must all listen to what the 'boss' says (plays).The danger of placing the cowbell higher in a 'hierarchy' of ensemble instruments is the students become lazy and avoid being self regulating regarding the tempo of their own parts. They simply listen to the cowbell to keep time.

If the cowbell part is played incorrectly, often the ensemble also begins to play incorrectly too, or some students stop playing their individual part. The advantage of the students using the cowbell part as a general time reference pattern is that I can signal the cowbell player to play the pulse faster, and because it is so clearly audible, the ensemble responds to it well. Therefore any tempo change I want to introduce I can, simply by changing the bell player's tempo. The disadvantage of doing this is that ensemble members become less self-regulating in terms of tempo and periodicity.

Bass drum

The bass drum part is identical to the *dunun,* which is also a bass drum in the context of a set of three *dunnuba* in this case. This drum is the lowest pitched drum in the ensemble. The bass drum or *dunun* part very often coincides with the rhythm played by the *jembes'* bass strokes. This is the case

for beginners, yet when students begin proper ensemble pieces like '*Jembe'* or any of the variations of 'Jembe' for example; this rule no longer applies in every case.

Bass drum parts may include short patterns which repeat (with little or no variation), and the bass drum also plays an important role to rhythmically punctuate unison ensemble sections, for example in 'Nakanakane' by Ala and in the introduction of 'Creative from Guinea' by Dagadu (Thorn 2007:67). The bass drum in the Gaia *jembe* drumming ensemble resembles what Nzewi & Nzewi refer to as a pulse instrument, which serves as the heartbeat of the ensemble which marks the main beats of the metre, or in this case the isochronous pulse (2009:7).

The bass drum/*dunun* is best played with a thicker, heavier drumstick than the other *dunnuba* drums. Care must be taken when striking the drum with heavy sticks, to avoid tearing the drum skin. This occurred at Gaia Waldorf and it took over six months to get the school's drum repaired and was very expensive.

Legibility & literacy

The number of students who can read staff notation in Gaia Waldorf drumming class has seldom been high. If I had chosen to use western staff notation to generate the transcriptions, most of the students would not have understood them. When I tested the legibility of the transcription system for the first time I hoped the students would find it useful.

I used an earlier version of the transcription system to notate 'Afroreggae' for the class sevens in 2008. I provided each student with a copy of the piece and read though it with the class. I answered questions about the notation system regarding repeat signs, and the backslash within the box system (see Thorn 2007:66). Overall the class understood what the vocal mnemonics meant in the context of the *jembe* strokes the mnemonics represented. Unfortunately, subsequently few of the students brought their transcriptions to class. Eventually the students fell back into the habit of relying on my signals to alert them to the different sections of 'Afroreggae' instead of using the transcription, and none of the students brought their transcriptions with them to class.

I provided transcriptions to the class sevens in 2010, this time of my composition 'Friends'. Generally the class was unresponsive to this, asking few questions about the notation of the piece. I realized the class, like the class in 2008, preferred the aural teaching method to reading notation. I did not attempt to teach the notation system to the students, however maintain that the ability to read the transcription system would benefit them in the long term, providing scores of the repertoire learnt at school. The transcription system's legibility changed and improved during this research, and I received input from two professionals which helped me during this process.

Mallows and Naidoo

I interviewed percussionist Frank Mallows and jazz drummer Kesivan Naidoo to find out how legible the transcription system was. This interview included sight-reading exercises aimed at determining the legibility of excerpts from the transcriptions. The legibility criteria were based on determining the metre and the level of difficulty of sight-reading the excerpts. The results benefitted the transcription system design in terms of legibility.

Tools

I recorded the interviews on an Edirol digital sound recorder. Instruments included two *jembes*, one *dunun*, one *sangba*, one *kenkeni* and one cowbell attached to a stand. I provided evaluation sheets for each excerpt, which I filled in myself in pen. I also provided each interviewee with a transcription key, so they could learn to produce and read the *jembe* vocal mnemonics in the transcriptions. I printed out excerpts from the following compositions and placed them on a music stand:

Procedure

I set all the instruments up before each interview. At the beginning of each interview I showed the candidates how to play bass, tone and slap strokes, on the *jembe*. For the 'Hankuri nadadadi' excerpt I demonstrated the muted slap 'pa*'.[43] For 'Hankuri nadadadi' I demonstrated the press stroke.[44] I explained how to read the transcriptions, pointing out the vocal mnemonics as well as the box system representation of strokes (boxes with dots) and silences (empty boxes).

The candidate started sight-reading the easiest part, and read the *kenken* (cowbell) line first. Thereafter I played the *kenken* to provide the candidate with a time reference pattern. Candidates sight-read each part individually, one instrument line at a time, until all the required sight-reading for each excerpt was complete. After completing the sight-reading of each excerpt in full I filled in an evaluation form.

Evaluation criteria were based on whether the candidate found the exercise easy (E) or difficult (D). If the candidate sight-read the part correctly in a short space of time I evaluated the sight-reading as easy. If the candidate struggled with the sight-reading, needing longer to work out all the constituent parts, I evaluated the sight-reading as difficult (D). Evaluation of the graphic notation of song in 'Wala/Baniye sini *jembe'* was based on the candidates' ability to perform the rhythm, the pronunciation and the correct melody. Each of the three criteria was judged easy or difficult.

[43] See transcription key in chapter 7
[44] See transcription key in chapter 7

Findings

After all the sight-reading was complete and the candidates had left, I played the recordings of the interviews back to myself. I noted the suggestions and comments the candidates made about the exercise.

Evaluation of legibility interviews with Frank Mallow (08/06/2010) and Kesevan Naidoo (14/05/2010)

Name	Excerpt from	*Kenken*	*Kenkeni*	*Sangba*	*Dunun*	Supp. *jembe*	Lead *jembe*	Pronun-ciation	Rhythm	Melody
K N	'Hankuri nadadadi'	E	N/A	E	E	N/A	-----	N/A	N/A	N/A
F M	'Hankuri nadadadi'	E	N/A	E	E	N/A	E	N/A	N/A	N/A
K N	'Hadinkay'	E	N/A	E	E	D	N/A	N/A	N/A	N/A
K N	'Baniye sini *jembe'*	E	E	E	E	E	D	E	E	D
F M	'Baniye sini *jembe'*	-----	-----	-----	-----	-----	-----	E	E	E
F M	'Nakanakane'	E	-----	-----	-----	N/A	E	N/A	N/A	N/A
F M	'Saimusakey haduwa'	E	N/A	E	E	E	N/A	N/A	N/A	N/A

Figure 19 Legibility interview findings

In figure 19 F M is the abbreviation for Frank Mallows and K N is the abbreviation for Kesivan Naidoo. N/A indicates the excerpt did not contain the instrument/part. The dotted line means the candidate was not asked to sight-read the part. Letters E and D stand for easy and difficult, and represented my evaluation of the extent of legibility the candidate showed when performing the line.

Overall the candidates found sight-reading the *dunnuba* and *kenken* parts easy. These parts were less complex to sight-read than the *jembe* lines, requiring single strokes with a drumstick. The parts that were difficult to read were confined to *jembe* excerpts from 'Hadinkay' and 'Wala/Baniye sini *jembe'* and the graphic notation of song in 'Wala/Baniye sini *jembe'*.

Naidoo expressed his need for a reference instrument, like the *kenken*, to orientate himself with respect to the lines he read in the excerpts. He said the excerpts would be more legible to him if the *kenken* part appeared in the transcriptions as the top-most line, instead of in another position. He said he got lost trying to read the box system because he was more familiar with the spacing of notes reading music in bars or measures. He also expressed confusion regarding the subdivisions of

the metre, and was not sure of the smallest note value each box in the box system represented, in terms of the corresponding staff notation note value. He said he thought of the *kenken* line as a line of crotchets.

In 'Wala/Baniye sini *jembe'* Naidoo found the format foreign and sight-read the pitches in the melody with difficulty. He struggled to find a note to begin with but when I helped him ascertain the pitch on the piano, he sang the correct rhythm and pronunciation. I made two errors during the interview. I told Naidoo the incorrect time signature in the excerpt from 'Hankuri nadadadi'. The second error occurred in the assistance for the melody from 'Wala/Baniye sini *jembe',* where the pitch I chose on the piano was an octave too high. These errors could have made the process more difficult for the candidate, and decreased the legibility of the excerpts.

Mallows also expressed the need for the *kenken* pattern as a reference point for sight-reading the excerpts. Mallows sight-read the transcription excerpt from 'Hankuri nadadadi' easily, and he suggested I beam the box system to increase the legibility. He experienced difficulty sight-reading the dunun part in the excerpt was because I forgot to demonstrate the press stroke in the *dunun* part to him beforehand.

Mallows initiated a discussion about teaching method during the interview, and said he used vocalizing as a teaching method for drum kit, specifically for people who cannot read staff notation. There was a parallel with the vocal mnemonics found in the transcription he sight-read. We also spoke about hand indications (which were absent in the transcriptions), and he asked how one could help someone who is confused about hand indications for each stroke. He further suggested testing the transcriptions' legibility on a candidate who favours using their dominant hand exclusively. While Mallows was working on the excerpt from 'Nakanakane' he asked how the *jembe* stroke 'gpa' was performed, which I demonstrated for him.

During the sight-reading of 'Saimusakey Haduwa' Mallows said he saw a similarity between Ala's approach to memorizing repertoire, and the folk musician's approach. He specifically explained his suggestion about beaming the music to improve legibility, and suggested grouping the main pulse by using a thicker line between box systems.

When we were exploring 'Wala/Baniye sini *jembe'* Mallows (who has a background in Tonic Sol-Fa[45]) commented the long melody notes in the graphic notation were difficult to sight-read because their length was difficult to discern in the transcription. He asked about how one would approach

[45] Tonic sol-fa is an English system of sight-singing and notation. It is based on the *movable-doh* system of Solmization. Notes of major scale are named (in ascending order) *doh*, *ray*, *me*, *fah*, *soh*, *lah*, *te*, where *doh* is the tonic, other notes being thus related to the tonic of the moment, not fixed in pitch (Kennedy 1994:894).

teaching a melody like the one in the transcription, in terms of singing the correct melody and eliminating error in the pitching of the melody. I said the learning method emulated the aural teaching method, which involved singing the words and melody to the student, and waiting for the student to exactly copy each phrase until it was correct. This teaching method relied exclusively on the students' memory, except when the teacher sings a part to remind a student of a part they forgot how to sing.

Mallows said Tonic Sol-Fa was a useful tool to teach melody, due to the movable *doh.* He also pointed out the value of the melodic content (of the melody in 'Wala/Baniye sini *jembe'*) was something separate from the song words. He suggested dividing the song into melodic content and song words, which could be deciphered separately instead of both at the same time.

Based on these findings and suggestions I experimented with two new ways in which to increase legibility. Based on Naidoo's suggestion I moved the position of the *kenken* line to the highest instrument line in all transcriptions, and thereby provided a pulse instrument reference point above the other instrument lines. Based on Mallows's input I beamed the transcriptions with a thicker line between the groups of boxes that comprised the isochronous pulse divisions of either simple (binary) or compound (ternary) subdivisions. In different ways, Naidoo and Mallows had pointed out that it was difficult to follow the instrument line using relatively undifferentiated boxes. Beaming and reordering the instrument column addressed this problem.

Aural teaching method

The most important skills for learning *jembe* ensemble pieces include the ability to listen, and to imitate on the drum. Therefore the skills emphasize an aural and a technical ability. Aurally, the student needs to hear the part correctly first, then attempt to copy the part exactly relying on his/her own memory for reproducing any given pattern in a piece. Technical ability was discussed in *jembe* technique, and comprises a practical ability to produce the different *jembe* strokes on the drum.

The ensemble leader's role helps ensure that as soon as errors occur (for example errors in memory of the correct pattern) they are dealt with by being corrected. Virtuosos like Ala have accurately memorized numerous ensemble pieces, and their accuracy of recall is flawless in most cases; they are rooted in the aural tradition of learning these pieces. This accuracy was apparent in previous research on the aural and written music traditions (Thorn 2007:63).

In the absence of a virtuoso (considered an authority on the accuracy of a given piece), the ensemble leader may then choose to rely on a transcription to ensure the accurate performance of an ensemble piece. The transcriptions produced in this research are largely a result of this process.

Towards a written and aural approach

The ability to read staff notation can benefit *jembe* drumming students considerably. Once students can decipher Western music notation, it opens them up to accessing a vast amount of repertoire (for example Charry's transcriptions) which would otherwise be unintelligible to them. They could also notate their own aurally learned repertoire to ensure accuracy and prevent memory errors using staff notation if they choose to. Learning staff notation should not 'replace' or 'improve' the aural learning process; one should not be a substitute for the other.

At Gaia Waldorf, where the students are already learning recorder music using staff notation, there is an opportunity to teach staff notation in the context of *jembe* ensemble music. Using a transcription key, like in the staff notation version of 'Yaw kane goby wanine'[46], students could learn to read staff notation of *jembe* pieces instead of only relying on the transcription system, or aurally based learning. Using notes on lines or spaces to represent the different instrument lines, one could expand students' knowledge of the ways in which staff notation works, and introduce them to aspects of notation like grace notes for example, which occur in 'Yaw kane goby wanine'. Observing how the representation of grace notes differs between the the transcription system and staff notation could open students' minds to the ways music is represented and what that means in terms of how they think about the music.

The facilitator's role in Team Spirit

A facilitator's role is to provide people with the most basic *jembe* drumming skills, and in so doing create an interactive environment where people drum together in a group. The facilitator need not be a virtuoso, although he takes on the role of lead *jembe* player for the duration of the facilitation event.

Interactive drumming events are interactive in that the members of the public do not assume the audience role (passive), but each person is provided with a *jembe* and is encouraged to play the drum (active). The audience takes part and creates the experience to a large extent. Drumming facilitation events usually last for fifty minutes to one hour, or in some cases more than an hour. This

[46] See transcription in Western music notation in advanced level ensemble pieces in chapter 7

is because most participants are beginners (literally), and they lack the stamina and technique to play for long periods without sustaining hand injury.

A good drumming facilitator needs to have self confidence, a good grasp of *jembe* technique and must have enthusiasm for drumming. He also needs the ability to 'read' the participants. The facilitator needs to know when the participants are struggling with learning a rhythm, and change quickly to an easier rhythm if this is the case. He may also need to speak more than one language, bearing in mind the participants may be foreigners who cannot understand English and are therefore unable to respond to instructions in English. The facilitator must be confident enough for public speaking, as this is the way participants learn, by following instructions.

Aside from *jembe* ensemble repertoire (used mostly for a performance), a facilitator needs some facilitation games (for example 'Call and Response', which is identical to the game 'Echo') and short easy rhythms which can be easily learned and are fun to play as a group (See transcriptions in appendix D).

An hour is insufficient to learn a substantial *jembe* ensemble piece, so during a drumming facilitation the pieces should be short enough to teach and perform within one hour. During facilitation the lead *jembe* player usually has a supporting drummer, who may play *jembe* or *dunnuba* during the event. At the end of a drumming facilitation the facilitator and his supporting drummers may play a short performance, which usually lasts about five to ten minutes.

Most musical signals during facilitations are vocal. To commence playing and stop the group the facilitator counts 'Four, three, two, and one'. Alternately, if the facilitator decides to teach the group a break (the group may grasp the rhythms quicker, and by chance be more skilled than other groups) he may use it to stop and start the drummers in the group.

Vocal signals combined with hand signals work well to facilitate groups of drummers. These hand signals are explained briefly before the group begins a rhythm, and are used throughout the facilitation. The signals include the following instructions: carry on playing, stop playing, 'four, three, two, and one', become louder, and become softer.

Hand signals are vital when the group is split into smaller groups (usually of up to three groups). By using his hands and arms, the facilitator indicates where the division between groups are (the participants are usually divided in the middle if split into two groups). This division enables the group to perform two (or more) rhythms simultaneously.

The supporting drummer's role (*jembe*) is to position himself near one (of two groups) of the groups that has come into existence after the split. He helps the group by playing the rhythm the group he is nearest to is playing. This gives the lead *jembe* player room to work with the other group while the first group is 'held' by the supporting drummer. This is how facilitators assist the group to create interlocking patterns in a short space of time. Without the intervention of facilitators the group would not achieve the same result. The exercise would take much longer, and there would be many more mistakes.

A competent facilitator can facilitate up to about twenty *jembe* drummers. Groups larger than twenty people require at least one supporting *jembe* drummer. During drumming facilitations it can be rewarding to take calculated risks occasionally. I enjoy taking a *dunun* and *sangba* to facilitations involving small groups, and choosing people in the group to play the *dunnuba*. I also ask one of the participants to play the cowbell. The people I have chosen then perform on supporting instruments during the event instead of on *jembe.* This makes the event very enjoyable for everyone, and the drumming begins to sound more like an ensemble due to the presence of supporting instruments. People are almost always enthusiastic about playing a 'different' instrument, and choose to remain playing that instrument until the event is over. This occurs even though I make it clear to each participant they may stop playing the supporting instrument at any time and return to playing their *jembe*.

Jembe technique and repertoire for adults in Drum Mania

According to Charry In the last decade of the twentieth century, *jembe* drumming has had world exposure that is unprecedented for any African drumming tradition (2000:241). The public demand for drumming experiences, or facilitations, grew out of this increased world exposure. This created job opportunities all over the world for musicians who were interested in *jembe* drumming as performers, drumming facilitators, in drum retail, drum repair and re-skinning of drums for example.

In term of South African venues specifically for *jembe* drumming, Drum Café catered for members of the public interested in *jembe* drumming in Cape Town and Johannesburg. Due to the increase in number of people who developed *jembe* drumming skills by attending drumming workshops and drum circles at venues like Drum Café, more private individuals began to start their own drumming companies. This is how I began my *jembe* drumming career. I bought ten *jembes* and began facilitating small groups of adults and children.

Patrick Dilley of Team Spirit found a drumming venue where members of Team Spirit could facilitate and perform once a week in Cape Town. The weekly drumming event was named 'Drum Mania', and

consisted of two hours of facilitated drumming, accompanied by *dunnuba*, cowbell, supporting *jembe* and bass drum. The event, which lasted from January to June 2010, was run by Patrick Dilley, Thomene Boshoff, Ala and I. Dilley, Ala and I ran the drumming facilitation and did short performances during each event. Ala did not have experience as a facilitator when Drum Mania began, and his skills improved little by little. He began emulating facilitation techniques from Dilley and me soon after joining Team Spirit, and within two months at Drum Mania he developed his own style of facilitation which relied upon his sense of humor, his strictness as a teacher and his technical virtuosity.

During Drum Mania the facilitation was divided into three sections, one for beginners facilitated by me, one for intermediate to advance drummers facilitated by Dilley and finally a short facilitation at the end of the evening for advanced *jembe* techniques facilitated by Ala. During each facilitation, the lead facilitator was backed by the others playing supporting instruments. Usually the three *dunnuba* (dunun, *sangba* and *kenkeni*) and cowbell were used as supporting instruments in this case. We made use of a stage at the Drum Mania venue, and the audience-participants sat on chairs and benches facing towards the stage. For large groups the facilitators were clearly visible. When there was a small group (low attendance) we moved the instruments off the stage, positioning ourselves in front of the participants.

The first set

The beginners' facilitation involved introducing the basic *jembe* sounds and some basic rhythms to the participants. I briefly spoke about *jembe* articulation, and how to sit with the *jembe*, tilting it at an angle to maximize the sound it made. Then I led the participants in played bass sounds repeatedly, and then moved on to tone sounds. I did not teach the beginners the slap sound at the beginning of the evening, and chose to teach them that towards the end of the first session when their hands where sufficiently warm (to minimize hand injury).

I then played the game 'Call and Response', which is identical to the Gaia Waldorf drumming game 'Echo'. Afterwards I chose a rhythm to teach the group. I did not teach the same rhythm during every facilitation session. On the one hand, teaching the same rhythm every time created predictability that was reassuring to participants, particularly if they had not mastered the rhythm yet and still found if challenging. On the other hand repeating the same rhythms often created boredom and in extreme cases disappointment for the participants, who already knew the rhythm taught over and over again. It was important to take both these possibilities into consideration when planning a facilitation session.

Bearing these two points in mind, I used 'Round rhythm one', 'Round rhythm two' and 'Beginners rhythm one' as rhythms directly after 'Call and Response'. I used '*Jembe'* and 'Klopse rhythm' as beginner rhythms, and the rhythm I used most often was 'Kuku'. I used Kuku because in 'Kuku' there are three interlocking parts, and two of the parts are easy for the participants to perform. The third, more challenging part was played by Dilley/Ala and I simultaneously, only once the participants were comfortable playing the other two interlocking parts. Putting 'Kuku' together created a sense of achievement for the drummers, and this was largely due to the end result which was characterized by the creating of clear cross rhythms produced by the three interlocking *jembe* parts.

An excellent way to end a facilitated session is to initiate a 'rumble', which consists of a rapid consecutive repetition tone/slap strokes. The group performed the 'rumble' continuously for about thirty seconds, and was then counted out with 'four, three, two, one', then everyone played a slap flam in unison to end the session. This ended the session on a high note, leaving the participants with a satisfied feeing of exhilaration.

The second set

The second drumming session began after a fifteen minute break. I usually accompanied Dilley on *dunnuba* and cowbell for this session. Dilley frequently taught Prosper Dagadu's version of 'Nagla', 'Biziko' or '*Jembe'*. Other Team Spirit repertoire included 'Bajo', 'Creative from Guinea' and Wala/Baniye sini *jembe'*. He taught the participants the slap stroke 'pa' using open fingers, thereby enabling participants to produce a stroke differentiated from the tone stroke 'pe' in a short amount of time.

Dilley encouraged the participants to vocalize the rhythms before playing using a different system of vocal mnemonics to the one I used in the transcriptions. He used the mnemonic 'gun' (pronounced 'goen') for bass strokes. He used 'pe' and 'go' (pronounced 'gaw') interchangeably for tone strokes. He used 'pa' for slap strokes. He used 'brum' (pronounced 'broom') to indicate the sound 'gpe'[47]. Generally, the response from participants during the vocalizing was poor and this may have been due to them feeling self consciousness about performing this exercise.

The principle of teaching mnemonics which can then be performed as a series of strokes is an effective method for teaching, however using it in facilitations may not be the most effective context for this teaching tool. At Drum Mania participants played rented *jembes* for the evening and were eager to drum rather than vocalize rhythms or sing melodies. Teaching by using exact repetition of

[47] See transcription key in chapter 7

rhythms on the *jembe* was generally more effective than encouraging the participants to vocalize rhythms

The third set

A		*Lead jembe*	:pa*		pa*		pa*				pa*		gu		gu			:
B		*Lead jembe*	:pa*		gu		pa*		gu		pa*		gu		gu			:
C		*Lead jembe*	:pa*		pa*		pa*		pa*		pa*		gu		gu			:
D	1	*Lead jembe*	:				pa	ta	pa		pe		pa		pe			pa
	2	*Lead jembe*			pe		pa		pe		pe		pa		pe			:

Begin each phrase with the tone strokes preceding the repeat sign

E	*Lead jembe*	: pa		pa		pa		pe	te	pa		gu		gu		pe	te :
	Lead jembe	: pe		pa	ta	pa		pe	te	pe		gu		gu		pe	te :

Play 3 times

F	*Lead jembe*	: pa	ta	pa	ta	pa	ta	pa	ta	pa		gu		gu		pe	te :

Magnification increased 2 times

G	1	*Lead jembe*	: te		pe		pa	ta	pa		ta		pa		pe	te	pe	
	2	*Lead jembe*	te		pe		gu				gu				pe	te	pe	:

Figure 20 *Jembe* techniques by Ala in Drum Mania

Ala used exact repetition as his teaching tool at Drum Mania. His facilitation session lasted twenty minutes, and consisted of what he referred to as '*Jembe* techniques'. This consisted entirely of the *jembe* introduction of Dagadu's 'Creative from Guinea' (Thorn 2007) as well as variations of this introduction, which were performed as exact repetitions. First Ala played a phrase, and the phrase had to be repeated exactly by the participants.

Each phrase (A – G) in figure 20 was played first by Ala, and was then repeated exactly by the participants. The muted slap strokes followed by bass strokes in A to C in figure 2 comprise a technically challenging pattern which requires fast hand placement. The execution of the muted slap engages both hands; one hand mutes the drum-skin, and the other hand strikes the skin with splayed fingers. Also, it is technically incorrect for the muting hand to make a sound when it makes contact with the drum-skin, directly preceding the stroke. This means the hand must make contact with the drum quickly but silently. This technique is a requirement for playing the *jembe* part in 'Hankuri nadadadi'[48]correctly. A comprises the beginning *jembe* pattern in the introduction of Dagadu's 'Creative from Guinea'.

Rhythm E has a variation, which appears directly below it. Both E and the variation of E are also part of the introduction to 'Creative from Guinea' by Dagadu. Rhythm G is a more complex version of the variation of rhythm E, and consists of extra strokes leading up to the strokes falling on the pulse. F and D are also found in 'Creative from Guinea', and participants struggled to play the correct timing in rhythm D. One of the main reasons for this could be the three pulse counts of silence preceding D, which shrouded the beginning and end of the phrase in silence.

Interestingly, many of Ala's '*jembe* techniques' can be found in 'Creative from Guinea', yet Ala did not express any familiarity with the title of the composition, and had no contact with Atsu Dagadu, the composer of 'Creative from Guinea' played by Team Spirit. This may be evidence of Ala's and Dagadu's work as *jembe* drummers working for the Ghanaian National Theatre in Ghana, bearing in mind repertoire is often shared amongst musicians who work together in an ensemble.

Although they did not work at the National Theatre during the same period of their careers, I suspect there was more than one version of what Dagadu named 'Creative from Guinea', and that portions of the piece comprise what Ala called '*jembe* techniques'. When I played Team Spirit's recording of 'Creative from Guinea' to Ala, he expressed recognition with some of the piece, but I did not write down the name he mentioned. He made it clear the version of the piece he knew differed from Dagadu's original composition.

Ala's signature ending to his facilitation at Drum Mania was a unison rumble, followed by counting down the participants ('four, three, two, one') and ending on slap flam, shouting 'Yes!' simultaneously. This signalled the end of the evening's event, after which we packed up the drums and went home.

[48] See transcription in intermediate level rhythms and ensemble pieces in chapter 7

Performance

Drum Mania provided the perfect platform to perform Ala's original compositions 'Hankuri nadadadi', 'Hadinkay', 'Yaw kane goby wanine', 'Nakanakane' and 'Saimusakey haduwa' . I accompanied him on *dunnuba* and cowbell before the evening began and occasionally during breaks between facilitation sets. Unfortunately due to the small size of Team Spirit (three drummers) during this time, there was insufficient time and too few competent drummers to rehearse Ala's compositions with a full ensemble.

One of the most exciting aspects of this research is that Ala's original compositions will be performed with a full ensemble at some point in the future. The class six Gaia Waldorf students will present 'Hankuri nadadadi' as a full ensemble (with over twenty drummers) at the Spring Fayre in October 2010. I plan to teach 'Nakakakane' to Gaia students in 2011.

Chapter Six: the Transcription System

The transcription system in this research was created specifically for transcribing *jembe* drumming ensemble pieces. The design of the transcription system was based on previous research, in which I transcribed 'Creative from Guinea' by Dagadu (Thorn 2007:55). The present form of the transcription system differs from its form in previous research.

Through the process of transcribing more than one *jembe* ensemble piece I changed the transcription system gradually, and optimized certain features and discarded certain elements of the previous design which were not useful for the purpose of this research. I introduced graphic notation of song to incorporate melody and pitch, in addition to rhythm.

The result yielded a more legible transcription system, with the capacity to notate complex *jembe* rhythms more accurately. In terms of *jembe* drumming vocal mnemonics, a wider range was incorporated in the transcription system[49]. The process of transcribing a number of *jembe* ensemble pieces generated usable repertoire for teaching and performing in the form of transcriptions. Analysis of the transcriptions yielded useful information about how the *jembe* is played as well as identifiable patterns of rhythms found grouped together. Patterns for solos could be discerned through reading certain transcriptions, and as a result of this a greater level of understanding developed towards approaching a *jembe* solo.

Aspects of representation

The transcription system's design was primarily aimed at pedagogy, and ultimately performance. I aimed to use the transcriptions firstly as a resource to prevent memory errors in my own performances of the transcribed repertoire. This process was used in addition to using tape recordings, video recordings and voice recorder recordings to help the memorization process and correct mistakes.

My second aim was to be able to teach my *jembe* ensemble students new, exciting and challenging *jembe* ensemble repertoire. Due to the overall length and complexity of 'Creative from Guinea', it was not possible to teach the piece to my *jembe* drumming students at Gaia Waldorf for example. This new repertoire provided me with a choice of new teaching material. In general the new transcriptions were shorter than 'Creative from Guinea', and therefore more appropriate to teach.

[49] See transcription key in chapter 7

With these aims in mind, the transcriptions were required as a point of reference rather than a 'score' to sight-read from. It is possible to read the transcription system like a score, but it only shows the essential elements each realization of the piece consists of. Each ensemble piece transcription is therefore more prescriptive than descriptive (although the transcriptions have both prescriptive and descriptive characteristics), and reflects the overall structure rather than a detailed realization of the piece. *Jembe* solos (which occur in every performance of each of Ala's pieces) were not included in the transcriptions. Each piece comprises the basic constituent parts which differentiate the piece from any other piece in the transcriptions. This is essentially a polyrhythmic version of what Arom described as the modelised score, or the model for each realization of the piece (1991:175). An excellent example of this specificity can be found in the similarity of the introductions of 'Nakanakane' and 'Saimusakey haduwa'[50]. Although both pieces begin with similar *jembe* patterns, their overall structure is completely different[51].

I aimed to create transcriptions which were readable by people who have little or no knowledge of Western music notation. I systematized *jembe* drumming vocal mnemonics to some extent, and used the mnemonics in the transcriptions due to their usefulness in the aural teaching method of drum language which is rooted in the aural tradition (Thorn 2007:60). Bearing in mind that this research aimed at examining a transcription system appropriate to *jembe* drumming ensembles, it was not concerned with a contrast between the attributes of the transcription system versus the advantages of using staff notation. Charry and others (Locke, Arom, Nketia, Agawu) have explored the notation of drumming in staff notation extensively. The staff notation of 'Yaw kane goby wanine' was essentially an experiment in translating the transcription system being researched into Western staff notation.

Legibility

In previous research I adapted Koetting's (1992) Time Unit Box System or TUBS by altering one of its basic structural points. TUBS was structured so that each box was rhythmically equivalent to the smallest note value contained in the transcription system. The reason I avoided doing what TUBS was explicitly designed to do, was because I believed it would have decreased the transcriptions' legibility due to the degree of magnification being too large (Thorn 2007:60). In retrospect, not only

[50] See transcriptions in advanced level ensemble pieces in chapter seven

[51] At the drumming workshop Ala and I hosted at the South African College of Music in February 2010, Ala made an error during the performance of 'Nakanakane'. He intended to play 'Nakanakane' but began 'Saimusakey haduwa' instead. The similarity between the beginnings of both pieces was what caused the error.

was this belief incorrect, it also compromised accuracy in the resulting transcription of 'Creative from Guinea'.

By using a backslash I decreased the legibility of 'Creative from Guinea', and created a less accurate representation of the rhythm. While I was teaching the class sevens 'Afroreggae' at Gaia Waldorf, students questioned the backslash in the transcription, and were puzzled by it. That caused me to reassess the legibility, and I decided to do away with the backslash completely. 'Wala/Baniye sini *jembe'* was the first transcription without the backslash subdivision of TUBS. Thereafter I was convinced there was no longer the need for the older method, and my fears about decreasing legibility due to increased magnification subsided.

The factor that most influenced the need for increased magnification and hence smaller TUBS note values was the presence of polyrhythm in the new transcribed repertoire. Arom defined polyrhythm as rhythmic counterpoint which is essentially made up of different rhythmic patterns interweaving with each other (1991:42). Because the nature of polyrhythm is characterized by rhythms which cross rather than coincide, the notation of polyrhythm required the exact placement of syncopated strokes in relation to one another within the context of the TUBS system. By using the original design of TUBS and choosing the smallest note value I notated polyrhythm (like hemiolas for example) more accurately. This increased magnification only applied to the portions of the transcriptions which contained polyrhythm. Other sections remained at a decreased magnification, making the overall length of the transcription shorter.

TUBS and 'zooming in'

By using TUBS in its original form to notate polyrhythm, it became possible to see how and when polyrhythm occurred in the transcriptions. When the indication above an excerpt stated a zooming in had occurred, it meant the music was divided into the smallest note values contained therein. Each TUBS box therefore represented the smallest note value. The process of ascertaining the correct positions for the strokes in the polyrhythmic section was based on finding a common denominator for the smallest polyrhythmic note groupings, for example, three strokes in the time of two.

The 'hiplife' rhythm 'Hankuri nadadadi' has twelve subdivisions of the pulse for most instruments. One of the solo *jembe* patterns for 'Hankuri nadadadi' requires eight subdivisions of the pulse. The most accurate method to notate this was to find out what the smallest group was in terms of the syncopation. In the case of 'Hankuri nadadadi' this was two in the time of three (a hemiola pattern). The next step was to find the lowest common denominator of two and three: six. Using a common denominator ensured each of the parts could appear in vertical alignment in TUBS.

Once I ascertained six was the common denominator I could find out how many boxes to place in the magnified rhythmic grouping. In terms of the twelve TUBS box groupings (four groups of three), three went into six two times, therefore each pulse in the twelve pulse TUBS grouping now occupied two TUBS boxes (instead of one TUBS box) in the magnified rhythmic grouping (see figure one).

For the eight TUBS box grouping (four groups of two) two went into six three times. Each pulse in the eight pulse TUBS grouping now occupied three TUBS boxes instead of one TUBS box in the magnified rhythmic grouping (see system one and two in figure 21). The result created a proportionally accurate notation of simultaneous binary and ternary structures in the music. This method of finding a common denominator was also used in other transcriptions to zoom in.

Kenken	: •			•			•			•		:
L J	:gu		pe	te			pa*		pe	te		pa:
Jembes	:gu		pe	te			pa*		pe	te		pa:
Sangba	:											• :
Dunun	: •		•	•			•*		•	•		:

1

Kenken	: •						•					
Solo	:pra						pe			te		
Jembes	: gu				pe		te					

2

Kenken	•						•					:
Solo	pra						pe			te		:
Jembes	pa*				pe		te					pa:

Figure 21 TUBS and syncopation in 'Hankuri nadadadi'

What is shown in the transcriptions

The title of each piece is the first piece of information provided in the transcriptions. Notes to the musician include the following: metronome markings and other information pertaining to the metre and TUBS, headings indicating the different sections of the piece and instructions for sections which repeat, instructions for moving from one section to another and indications to listen for breaks played by the lead *jembe* player. System numbers in smaller font occur in the column on the far left and have a specific function. The instrument column appears in italics, in a specific order of instruments which may change during the course of any piece. This column shows what instruments are required in the ensemble piece. The TUBS system contains all instrument strokes and silences, vocal mnemonics representing *jembe* strokes, repeat indications and other forms of music (for

example clapping). The only other music which appears outside the TUBS system is graphic notation of melody, for example in 'Wala/Baniye sini *jembe*.

Title

The title of each transcription appears at the top of the transcription. It may have a translation in English. The titles of Ala's compositions are in Hausa and the translation in English appears in brackets next to the title. The English translation of 'Baniye sini *jembe*' by Dagadu is 'Come and play *jembe'*. According to Dagadu the song title has a rural village context, in which some village drummers have come together to play *jembe.* The song is an invitation to other musicians nearby (in a nearby village) to bring their instruments and join in making music together.

Language	Title	Translation
Hausa	Hankuri nadadadi	Every day a patient person remains happy and free
Hausa	Hadinkay	Be one
Hausa	Yaw kane goby wanine	Today it is you, tomorrow it is someone else
Hausa	Nakanakane	What is yours, is yours
Hausa	Saimusakey haduwa	Goodbye/ Goodbye South Africa

Figure 22 Ala's compositions

The compositions are numbered one to five, and these numbers show the order in which Ala taught them to me. Naming the compositions was not Ala's idea. He was content with numbering the compositions only, but I insisted he name them. To me the titles of the pieces reflect Ala's stoic and thoughtful nature. I encouraged him to name his compositions because I considered unnamed compositions impersonal, and therefore incomplete. He named the compositions because he was my friend and he wanted me to be content.

Notes to the musicians

Instructions are vital to understanding the structure of the transcriptions. In the absence of a virtuoso these instructions can be forgotten easily, so it was necessary to write detailed notes in each transcription. There are three kinds of instructions in the transcriptions. These instructions appear above each TUBS system. The first kind of instruction occurs at the beginning of each piece and defines the metre and tempo. The metre is stipulated by a Western music time signature and a metronome marking (MM) shows the starting tempo. This is followed by a definition of the TUBS note value the piece begins at.

The second type of instruction is in bold and indicates the different sections of the piece, including the introduction, main rhythm, unison section/s, ending section and the point where the piece finishes. First time (1st) and second time (2nd) repeat indications also appear in bold.

The third kind of information indicates changes in magnification, places where the piece speeds up, a move from one section to another, notification to listen for a break played by the lead *jembe* player, as well as any additional instructions to the musicians, for example how many times to play a part which repeats. All these notes appear in italics.

System numbers

System numbers (abbreviated as 'Sys. No.') appear to the left of the instrument column, next to the topmost instrument. The system number in figure 23 is thirteen. The system numbers are numbered from one, up to the total number of grouped box systems. These numbers provide a reference point when sight-reading the transcription, and help students follow the music when reading the transcription in class. The Western music equivalent is bars/measure.

Main rhythm ** All solos occur over this 'hiplife' rhythm, which repeats until the L J calls. Kenken and Dunun part identical. After the faster repetition of the main rhythm, go to the ending section**.*

13													
	Kenken	: •			•			•			•		:
	L J	:gu	pe	te		pa		gu	pe	te		pa	:
	Jembes	:gu	pe	te		pa		gu	pe	te		pa	:
	Kenkeni	:				•	•					•	• :
	Sangba	:		•					•	•			:
	Dunun	: •			•			•			•		:

Figure 23 Layout of the transcription system in 'Yaw kane goby wanine'

Instrument column

The instrument column appears to the left of the TUBS system. The instrument names appear in italics, and indicate the group of instruments playing the *jembe* ensemble piece simultaneously. The topmost instrument shown is usually the *kenken*. *Jembe* parts appear next, with the lead *jembe* (L J) appearing directly above the supporting *jembes* (*Jembes*/1st supp/2nd supp). The rhythmic relationship between the *jembe* parts is easy to perceive due to them being adjacent in the instrument column. The highest pitched *dunnuba* drum (*kenkeni*) occupied the highest place in the instrument column, then the *sangba* and finally the *dunun* appears at the bottom. When the instrument column contains the word 'supporting', an instruction in italics stipulates the group of instruments that must play. 'Supporting' in this case does not mean 'supporting *jembes'* only.

TUBS note value is a quaver. Supporting includes all supporting instruments (bell, bass drum, jembes playing bass sound, dunnuba drums). Move Dunun between legs.

7													
	L J	gru		gru	gru		gru	gru		gru	gru		gru
	Supporting	•		•	•		•	•		•	•		•

Figure 24 Supporting instruments

If the transcription contains a song, the words of the song appear above the *kenken* line, for example in figure 25. In figure 25 the numbers above the song indicate the order of the different notes of the anhemitonic pentatonic scale in this case, numbered (from bottom to top) 5,6,1,2 and 3. For ease of reading the identical column of numbers also appears on the right hand side of the graphic notation box system.

Main rhythm with song. *Song structure is call & response btw L J and supporting musicians.*

3																	3
2																	2
1																	1
6																	6
5																	5
17	Song	:ye	-	si-	ni	jem-	be	ba-	ni-	ye	-	e	-			ba-	ni
	Kenken	: •		•		•		•		•		•		•		•	
	L J	:pa			pa	ta			pa	ta			pa	ta		pe	te
	Jembes	:gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pe	te
	Kenkeni	:		•				•				•				•	
	Sangba	: •			•	•				•			•	•			
	Dunun	:		•						•		•					

Figure 25 Graphic notation of song in 'Wala/Baniye sini *jembe'*

In terms of legibility, the largest number of instruments playing simultaneously was seven, and this was found in 'Wala/Baniye sini *jembe'*. The graphic notation of song increased the lines from seven to twelve, and did not adversely affect the legibility. During the notation of the song words I experimented with using TUBS boxes and with removing the boxes. The final decision was to leave the individual boxes out, so that the words were more easily legible, and hence easier to sight-sing.

The TUBS system

The TUBS system contains the music which is represented by three types of notation contained in the transcriptions. The three types of notation include notation in TUBS, *jembe* drumming vocal mnemonics and graphic notation of song. The only musical signal which appears in the TUBS system is double dots which are indications to repeat sections. This repeat sign is widely used in Western

classical music, as well as the 1st and 2nd time repeat indications, for example in 'Wala/Baniye sini *jembe'*.

I adapted the original TUBS design by using a larger note value as the value for each box, except when notating polyrhythm. I notated the *kenken* and *dunnuba* as dots in boxes, which indicate a stroke, or an empty box, which indicates a silence/rest. Unison supporting instrument strokes for example in 'Yaw kane goby wanine' and 'Hankuri nadadadi' are also notated in this way. The *jembe* strokes are shown as vocal mnemonics. I chose these mnemonics because they reflect the sound the *jembe* makes as it produces each individual stroke. This helps reinforce learning through memorizing the linear order of strokes, as well as repeating patterns which comprise the main rhythm sections for example.

The mnemonics I used are not part of a standardized system, and are explained further in the transcription key[52]. Vocal mnemonics are useful in performances if a musician loses his place or forgets the correct pattern. During performance, if an error occurred Dagadu would move closer to the person playing the incorrect part, and say the pattern using vocal mnemonics, thereby reminding the musician of their part. The musician could then commence playing his part correctly. This technique also applied to *dunnuba*, and instead of vocal mnemonics Dagadu used the word geng or gung (pronounced gahng) pitched high middle and low, in the correct rhythm. He could therefore correct the *jembes* as well as accompanying *dunnuba* using only his voice.

Alternately the lead *jembe* player moved towards the musician who was playing incorrectly, and played the correct part on his *jembe* until the musician copied his part. Once the musician corrected himself, the lead *jembe* then moved back to the rhythm he was playing before making the correction. A method Ladji Kante used to prevent parts being played incorrectly was to begin each supporting *jembe* part with the supporting *jembe* player. Once the musician was playing his part correctly the lead *jembe* player moved to the next supporting player, and began his part, and so on. In this way each of the supporting parts began individually under the supervision of the lead *jembe* player.

There is great potential for the system of *jembe* drumming vocal mnemonics I have used in terms of standardization. One of the characteristics of the vocal mnemonics is they are fairly easy to pronounce when they form a sequence of sounds. A series of tone strokes or slap strokes for example can be pronounced 'Patapatapatapata' or 'Petepetepetepete' with relative ease. If the

[52] See articulation of strokes in transcription key in chapter 7

strokes are notated ‘Papapapapapapapa’ or ‘pepepepepepepepe’ it becomes a little harder to pronounce. If one tries to pronounce the second version faster it becomes even more challenging.

Easier to pronounce	:pe	te	pa	ta	pa	ta	pa	ta		pe	te	pa:
Difficult to pronounce	:pe	pe	pa	pa	pa	pa	pa	pa		pe	pe	pa:

Figure 26 Pronunciation of *jembe* vocal mnemonics

I believe there may be a connection between ease of verbal delivery and memorization of the mnemonics. I have not explored this idea in this research, but if the vocal mnemonics in the transcriptions could be reorganized according to criteria aimed at maximizing the ease of verbal delivery, it would enhance the effectiveness of this transcription system. Figure 26 shows how the same stroke series can slow down based on the way the strokes are sounded out. This concept could be applied to all the vocal mnemonics in future research using this transcription system.

Song words appear in alignment with the simultaneously sounding instruments in the box system. I used hyphens to indicate where the syllables of words occur. A sound other than instruments or voice, like a hand clap for example, was indicated by the letters ‘cl’. If this occurred, a note in italics was made in the transcription notifying the musicians. Graphic notation of song comprised shaded boxes (indicating a sung note) and white boxes (a silence). The boxes with dark edges on all four sides comprised shorter notes whereas the boxes with white edges on either the left or right indicated longer notes. Examples of both occur in figure 25.

Thicker lines comprise beaming, and beaming was done according to the grouping of TUBS boxes according to the isochronous pulse (usually state by the *kenken*). By beaming the TUBS system I created a visual reference point to improve legibility. The beaming assists in the recognition of the beginning, middle and end of repeating *jembe* patterns. The beaming does not imply groupings of ‘strong beats’ and ‘weak beats’ whatsoever. It aids in the conceptualization of patterns beginning and ending at certain points, thereby creating a parsing of phrases which vary in length and complexity.

What is not shown in the transcriptions

The following elements are not shown in the transcribed *jembe* ensemble pieces: certain aspects of performance, dominant and secondary hand indications, phrasing, solo *jembe* introductions, *jembe* solos in each piece, dynamics and rhythmic ambiguity of repeating patterns.

Unaccompanied *jembe* solos

On more than one occasion I saw Ladji Kante begin his ensemble pieces with Manding Kan with an unaccompanied *jembe* solo. He began 'Sandji' with an unaccompanied solo lasting forty five seconds at a performance at Café de l'Alliance in April 2009. Ala also performed a spontaneous unaccompanied *jembe* solo during a workshop at the South African College of Music in February 2010, which lasted well over a minute.

None of the *jembe* ensemble pieces in this research have an unaccompanied *jembe* solo as an introduction to my knowledge. Due to the unaccompanied nature of these solos, it was challenging to imagine an isochronous pulse simultaneously. The advantage of a *kenken* pattern as a supporting instrument is that the pattern it plays may serve as a rhythmic reference point for simultaneously occurring parts. For the purpose of transcription it is much easier to transcribe rhythmic material with a regularly occurring rhythmic pattern in the background, than without one. The potential problem with transcribing an unaccompanied solo may be its relatively 'free' nature, in term of performance. There is spontaneity in an unaccompanied *jembe* solo which seems to want to defy quantifying and organization on an aesthetic level.

This spontaneity can also be found elsewhere, for example in slam poetry, when the poet chooses to spontaneously invent something in the style of stream of consciousness poetry on the spur of the moment. It is as if the analysis and subsequent potential reproducing of the performance is diametrically opposed to the principle on which it was created: spontaneity. The result is not random in any sense of the word however. I was intermittently able to perceive a strict order of timing felt inwardly by both Ala and Ladji Kante during their unaccompanied solos on both occasions.

Aspects of performance

Aspects of performance lacking in the transcriptions also include visual cues the lead *jembe* player uses to control the ensemble in performance. One such cue is the nod of the head by the lead *jembe* player to one of the supporting *jembe* players to begin a solo. Signals to end also comprise making eye contact with as many of the ensemble members shortly before ending in unison.

During facilitations the most important signals are made by the lead facilitator. A technique often used to create contrast in large groups is to stop parts of the ensemble, and allow other parts to carry on. There are also signals to stop the entire ensemble and allow the audience to carry on playing. This is encouraging to the audience, because when they hear themselves performing without the supporting instruments they realize they can actually play something!

Sometimes during the performance of a piece something goes wrong. A part may be played incorrectly or not at all for example. One of the most effective ways to hide this from the audience is for the lead *jembe* player to play a break signalling the end of the piece. The leader then decides whether or not to begin a new piece, without errors.

In drumming facilitations I played numerous variations on *dunnuba* for facilitation pieces like '*Jembe'*, 'Nagla' and 'Biziko'. The transcriptions show only one version of the *dunnuba* part for 'Biziko' for example. This was for practical reasons, the main reason being that the aim of this study was to a large extent to generate new repertoire, rather than to explore a single ensemble instrument's part within the context of possible acceptable variations. Arom, using staff notation explored this in detail (1991).

Solos

When a *jembe* solo occurs in a transcription, an instruction in italics above the TUBS system notifies musicians where this occurs. Usually *jembe* solos occur during the main rhythm section of a *jembe* ensemble piece. The main rhythm section has double dots on either side of it, indicating all the supporting instruments must repeat the pattern until the lead *jembe* plays a break indicating a transition moving away from the main rhythm pattern. Depending on the number of personnel in the ensemble, the lead *jembe* player may allow one or more of the supporting *jembes* a solo during the main rhythm section of any ensemble piece.

Solos vary in length and may also be played by *dunnuba.* I have performed solos on *dunnuba* during performances, and the solos I played were heavily influenced by the repeating pattern in the piece. While performing a solo I held the timing of the repeating stroke pattern clearly in my mind. This resembled the ability jazz musicians need when performing a solo. It is essential to bear the form as well as the 'head' of the tune in mind while soloing so that you are synchronized with the ensemble. The form in this context was the repeating rhythmic pattern however rather than a series of chord changes and a melody. The closer I stayed to the original pattern, the more stable the solo became.

The only transcribed example of a solo occurring within the context of an ensemble piece is the excerpt from 'Saimusakey haduwa'[53].

Hand indications

Due to my classical percussion background I have been able to adjust my own hand indications to suit the rhythms I learned with minimal difficulty. The experience of learning timpani and tom-toms enabled the smooth transition onto *dunnuba*. Playing technique on *dunnuba* often required crossing

[53] See transcription in chapter seven

the hands holding the drumsticks over one another to stay in time. This hand crossing technique is used in playing timpani.

My knowledge of snare drum helped in the context of *jembe* patterns, and *jembe* playing technique resembles snare drumming because instead of two drum sticks, one uses ones' hands. I used snare drum rudiments (exercises) adapted for *jembe* for Markus van der Merwe while he was my *jembe* student in 2006. The rudiments helped develop evenness of strokes, as well as the ability to speed up and retain the rhythmic integrity of the pattern being sped up. Rudiments were practiced leading with both hands, to develop strong playing technique. This concept can also be applied to *jembe* drumming. The ability to play rhythms leading with the left hand or the right hand increases flexibility, particularly in the context of rhythmically complex patterns, for example in solos.

For teaching purposes I did not require specific information regarding hand indications. This is because during the process of learning the transcribed repertoire I was not corrected extensively on hand placement. The only comment Ala made regarding my *jembe* technique in terms of hand placement was that I favoured my dominant (right) hand more than my left hand. He pointed this out so that I would become aware of it, and practice articulating strokes with my left hand more. When I was made aware of this I began practicing beginning every rhythm with the left hand and the right hand. This improved my technique and deepened my understanding and conceptualization of the rhythms I practiced.

Charry's general theory regarding hand placement was not proven conclusively enough to apply it to the hand placements in Ala's pieces. When teaching the pieces at Gaia Waldorf I often individually corrected students' hand placement errors in class. In general hand placement was not addressed as extensively as other criteria in this research. In terms of the transcriptions, providing hand placement indications would require at least two more lines in each TUBS system, one line for left handed musicians, and one line for right handed musicians.

Rhythmic ambiguity

The transcriptions show patterns which begin and end at specific points. These points are represented by the beginning and end of TUBS systems, which show the regular division of the pulse as beaming with thicker lines. The pulse in the transcriptions and the pulse felt by the musicians can be different. The beaming does not dictate the pulse; it simply provides a means of subdividing the music to assist in the reading of vertically aligned parts.

During a *jembe* lesson with Ala I once asked him to clap the pulse to me in relation to a *jembe* pattern. I hoped this would help me conceptualize what he was teaching me. When he did as I

asked, I was dismayed with the result. He clapped a regular pulse in a phase I found completely unrecognizable. I could not relate the pulse to how I 'heard' the rhythm. The transcriptions therefore reflect how I 'hear', and make sense of the pieces. I organized the pieces in a way I considered the most readable. I created one version of the phase of each piece, or where I felt the pulse and the beginning and the end of phrases. I did not explore the changes which occur when, as Locke did in Drum Gahu (1998), the beginning of a bar (system) is shifted (changed phase) to a different position.

This also meant that all the analysis I did was based on the pulse occurring where I showed it in the transcriptions, as well as all the simultaneously occurring parts. What was not shown was the differences which occurred when the phrases were represented beginning in places other than those in the transcriptions.

Advantages and limitations of the transcription system within the context of learning

The transcription system reveals aspects of the transcribed music within the context of learning. As a teacher this also means within the context of teaching; teaching and learning go hand in hand. My aims in developing the transcription system were influenced by the functionality of the resulting transcriptions. The key question which constantly needed addressing was: Can I reproduce what I was taught (in a class with Ala for example) accurately using this transcription? If the answer was 'yes', then I could consider using the transcription firstly as a reference point for my own accuracy, and secondly, use it as repertoire to teach my students.

Limitations of the transcription system

I tested the transcription system as a means to create a score by transcribing without learning the piece first. In the context of 'Saimusakey haduwa', I attempted to use the system to record the *jembe* drumming vocal mnemonics as well as the *dunnuba* mnemonics by notating the rhythm as Ala recited the mnemonics. I hoped the result would accurately represent the rhythm. I used capital letters to represent sections, and I wrote out each section in a gridded A4 book. The result was inaccurate and confusing to me. I was unable to understand the structure of the piece simply by writing down the form and stroke structure of the different sections. This surprised me because when Ala recited the piece it was easy to conceptualize due to the piece consisting of a number of similar sections which repeat[54]. This confirmed the necessity of learning a piece first, then notating it from memory and finally checking that it was accurate. These three steps could ensure that the transcription accurately reflected the aspects of the music it was designed to show.

[54] See transcription in advanced level ensemble pieces in chapter seven

The transcriptions of 'Afroreggae' and 'Friends' were generally not very useful to the Gaia Waldorf students as scores for performance or rehearsals. The students prefer learning the music aurally to reading notation. The students did not express a desire to use the transcriptions more than once or twice in class. Only one student so far has asked for a score of 'Friends' written in the transcription system. The class structure may have influenced this.

During class each student sits on a chair and uses a *jembe*. There are no music stands at the school, and I have not made arrangements to provide stands for the students. By providing music stands there may be more use for the transcriptions of the pieces the classes play due to the possibility of placing the transcriptions on the music stands in front of the students. On the other hand I would like the students to continue performing without using a musical score (as this is how they always have performed), so I would have to carefully consider the advantages of helping the students with music stands and a score. If I changed the class structure in this way I may have to try to undo the students' reliance on a score that may develop as a result. The reason for this is I do not want the students to perform with music. This would make the performance resemble the performance of Western classical music rather than aurally learned West African *jembe* drumming ensemble pieces.

Advantages of the transcription system

The use of *jembe* drumming vocal mnemonics kept the transcriptions as close as possible to the original aural teaching method of West African *jembe* drumming, in this case Dagadu and Ala. This meant that students learned the pieces without knowing how to read staff notation. Using the transcription key, a *jembe* drummer may easily decipher the patterns of vocal mnemonics in the transcriptions. Patrick Dilley from Team Spirit had on more than one occasion expressed he understood the transcription system in the context of reading the mnemonics. Also, the research on legibility involving Naidoo and Mallows showed that the transcription system can be used by people who have little or no experience in *jembe* drumming. This showed the system's legibility outside the *jembe* drummer 'group' to a certain extent.

The transcription system aids memorization through correct notation. This reinforcing of aurally learned repertoire enables accurate recall of the pieces, which is essential for performing, teaching and composing *jembe* drumming ensemble pieces. By having a notated score to refer to, errors may be avoided. This is very important from an educator's point of view.

In Cape Town there is a tendency for *jembe* drummers to teach variations or versions of certain pieces, for example Dagadu's version of 'Wala/Baniye sini *jembe*'. If the person teaching a particular version of a composition was unaware that the version they taught is incorrect in some way, the

error becomes compounded by the students learning and remembering the incorrect version. This occurred at a Drum Mania workshop (and at other drumming workshops), where a facilitator taught Dagadu's piece incorrectly. This 'broken telephone' effect then needs to be reversed, and this can cause much debate among drummers as to which version is the correct one.

This can be difficult to resolve, particularly due to the low number of *jembe* drummers who approach the music professionally and seek repertoire to perform. Many *jembe* drummers in South Africa choose to be facilitators who rely on rhythms and games for drumming circles. In this context the accuracy of a piece for facilitation varies according to the facilitator's personal viewpoint. He may decide to teach a rhythm or a variation of that rhythm, whether it is the original version or not. The argument is it does not detract from the audiences' enjoyment of the experience. It does however create the aural transmission of incorrect pieces, and this can have far-reaching consequences.

For teaching purposes and by this I mean regular tuition over a number of years, it is essential to have the correct version of any piece. The notated version should be checked thoroughly by the composer if possible. I did this with each of Ala's compositions, and Ala compared his memorized composition with the notation of each piece, and together we corrected errors in the transcriptions until all the errors were removed. The resulting transcription preserved the key features of each piece, so that learning, performing and teaching were based upon an authoritative version rather than a variation caused by forgetfulness.

Transcription software

In 2009 I collaborated briefly on a custom designed transcription computer program with the help of Rolf Weimar. The idea behind the program was to have a quick and accurate method to notate *jembe* drumming ensemble pieces. Weimar provided me with a version of the program designed to produce transcriptions, and I checked it for bugs and made suggestions for changes. After having a meeting with Mr Barnard at the UCT research centre, Weimar and I found out about issues pertaining to intellectual property and patenting. Due to my extensive use of Microsoft Excel 2007 for generating transcriptions however, Weimar and I decided to put the program development on hold, because Excel was fulfilling my needs regarding the layout of transcriptions. The version of the transcription program I have has the potential to develop into a highly professional piece of software designed specifically for transcribing *jembe* drumming ensemble music in future.

Chapter Seven: The Transcriptions

Transcription Key

Notation

The transcription system consists of *jembe* drum vocal mnemonics, a time unit box system (TUBS), and graphic song notation. The box system is isochronous, occupying equal spaces of time. In previous research I chose to use a backslash indicating the subdivision of the TUBS boxes (Thorn 2007:60). However, during this research I omitted the backslash. By omitting the backslash, the instruments and parts were tiled more accurately vertically. *Dunnuba* and *kenken*/cowbell are notated in TUBS.

West African *jembes*

L J: Lead *jembe* player

1st supp., 2nd supp., *jembes*: Supporting *jembe* players

***Jembe* drum language/ vocal mnemonics**

Pa* 'spah': Muted slap. One hand mutes the drum-skin while the other hand strikes the drum playing a tone stroke with splayed fingers.

Pa 'pah': Single slap. I use a 'conga-style' slap with fingers closed. Ala also played a 'conga-style' slap as well as slaps with contrasting timbres, and suggested splaying the fingers slightly to change the timbre

Pata 'pah-tah': Multiple slaps

Pe 'peh': Single tone

Pete 'peh-teh': Multiple tones

Pete* Ghosted tones. These strokes are executed by allowing the fingers to linger on the drum-skin, muting the sound. No vocal mnemonic was defined in this research for this *jembe* sound.

Gu 'goo': Single bass

Gudu 'goo-doo': Multiple basses

Pra 'prah': Slap flam

Pre 'preh': Tone flam

Gru ‘groo’: Bass flam

Gpa ‘ghpah’: Slap with bass grace note

Gpe ‘ghpeh’: Tone with bass grace note

Parr-rr ‘pahrahrah’: Slaps in quick succession

Perr-rr ‘pehrehreh’: Tones in quick succession

Other supporting instruments

Dunnuba drum sounds*:* A stroke with an asterisk (*) is a press stroke, executed by pressing the drumstick into the centre of the drum and holding it against the drum-skin momentarily (creating a higher pitched sound).

Kenkeni : High pitched *dunnuba*

Sangba : Middle pitched *dunnuba*

Dunun : Low pitched *dunnuba.*

Kenken/cowbell

Melody

Graphic notation of the melody for ‘Wala/Baniye sini *jembe*’ was inserted above the box system for the instruments. The scale used is an anhemitonic-pentatonic scale (Arom 1991:24), and numbered scale degrees appear to the left and to the right of the box system.

Other markings

4/4, 12/8: Isochronous division of pulses represented by Western music time signature markings.

TUBS note value: the smallest note value represented by each box.

•: A dot indicates the relevant instrument must play. No dot indicates silence.

Sys. No. : Time Unit Box System number.

Colons (:) indicate repeats. The number of times a section should be played is written above the box system, and the section to be repeated has colons at either end of the system.

Accents (>): indicate accented notes and do not prescribe the metre. The pulse is explicitly stated by the *kenken*/cowbell pattern.

Finish: The end of the piece.

Cl: Handclap

MM: Metronome marking

Beginner level rhythms and ensemble pieces

Beginner level rhythms

Practice rhythms

Practice rhythms A to I engage the beginner with the basic *jembe* strokes bass, tone and slap. These rhythms are not ensemble pieces, but rhythms for unison playing. When students are familiar with these rhythms, the tempo may be increased provided the stroke articulation is clear. A *dunun* stroke may be used to reinforce the bass strokes. I have found that any of these rhythms are suitable for warming up the more advanced jembe ensemble classes at Gaia Waldorf School. The first rhythm on *jembe* I teach all class five beginners is rhythm A.

Sys. no.																
1	*Jembes*	: gu		gu		pe	te	pe	te	gu		gu		pe			:
1	*Jembes*	: gu		gu		pe	te	pe	te	gu		gu		pra			:
1	*Jembes*	: gu		gu		pe	te			gu		gu		pe	te	pe	te :
1	*Jembes*	: pe	te	gu		pe	te	gu		pe	te	gu	pe	te	pe	gu	:
1	*Jembes*	: gu		pe			pe	te		gu		pe			pe	te	:
1	*Jembes*	: gu				gu				pra						pe	te
2	*Jembes*	pe		te		pe		te				pe		te			:
1	*Jembes*	: pra		pe	te		pe		pe	te		pe	te	pe			
2	*Jembes*	pra		pe	te		pe		pe	gu		du		gu			:
1	*Jembes*	: pe	te	pe	te	gu		pe	te	pe	gu	pe	:				
1	*Jembes*	: gu		pe	te	pe			te	pe	te	gu	:				

'Klopse rhythm'

'Klopse rhythm' comes from the suburb Mannenberg in Cape Town. The rhythm was taught to me by school children living in Mannenberg and was based on a Cape Minstrel drum rhythm. This rhythm includes clapped sections. Due to the extra clapped part this rhythm helps develop unison playing and coordination. Adding a *dunun* part is particularly satisfying due to the unison bass strokes which characterize this rhythm.

MM 126 'Klopse' rhythm *(cl is clap). Bass stroke in brackets may be omitted*

Jembes	: gu		gu		pe	gu		(gu)	du				cl			
Jembes	gu		gu		pe	gu		(gu)	du		cl		cl		cl	:

'Round rhythm one'

'Round rhythm one' consists of one *jembe* pattern which is played by two groups of *jembe* players. The one group plays the rhythm in a different phase to the other group, creating a round. This exercise teaches students the ability to concentrate on playing their rhythm while another part is occurring simultaneously. This skill is essential to ensemble work, where there may be up to seven simultaneously occurring parts (for example in 'Friends'). The musicians must not suffer from what Nketia calls 'sweet ears', or being distracted by the parts of other performers (1974:55).

MM 104 'Round' rhythm one

Two identical parts played in a different phase to one another

1	*Jembes*	: gu		pe		gu				pe	te	pe	te	gu			:
	Jembes	:				gu		pe		gu				pe	te	pe	te :

Variation of 'Round' rhythm

1	*Jembes*	: gu		pe		gu				pe	te	pe	te	gu			
	Jembes	: pe	te	pe	te	gu		pe		gu				pe	te	pe	te
2	*Jembes*	gu		pe		gu				pe	te	pe	te	pe	te	pe	te :
	Jembes	gu				gu		pe		gu				pe	te	pe	te :

'Dakor'

'Dakor' and the variation of 'Dakor' form an exercise in which beginners build upon one rhythm, and add an extra section, making the original rhythm longer. This skill exercises musical memory and the ability to build longer phrases. In the long term this helps students remember long ensemble pieces. This ability makes learning longer pieces easier.

MM 104 'Dakor' by Biziko

1	*Jembes*	: gu		gu		gu		pe	te		pe	te		pe		pa	ta :

'Variation of 'Dakor' by Team Spirit

1	*Jembes*	: gu		gu		gu		pe	te		pe	te		pe		pa	ta
2	*Jembes*	gu		gu		gu		pe	te	pe	te	pe	te	pe			:

'Nine fires of Africa'

'Nine fires of Africa' also develops the students' ability to remember longer rhythms.

MM 104 'Nine fires of Africa' by Heleniq Argyrou

1	*Jembes*	: gu		gu		gu	pe	gu		gu		gu		gu	pe	gu	
2		gu				pe	te		pe	te				pe	te	pe	te :

'Biziko'

'Biziko' was originally a facilitation piece composed by Biziko, a *jembe* drummer and Drum Café facilitator from the Democratic Republic of Congo. It was often used in Drum Mania in 2010 as a facilitation piece. It prepares students to respond to verbal signals, like counting the rhythm in. Like in 'Klopse rhythm' Biziko also engages clapping and drumming. The *dunnuba* part in the transcription comprises the accompaniment pattern I composed for the Drum Mania performances of 'Biziko'. Students only play the *jembe* part and do not play the *dunnuba* part.

'Biziko' by Biziko

MM 120 Clapping section. *Lead jembe calls out 'Everybody clap your hands!' Clap (cl) pattern 2 times in response to lead jembe player. On returning to this section the piece may be sped up in increments.*

1	*Jembes*	: cl			cl												:
2		cl				cl				cl				cl			

Return to the beginning. Repeat until until lead

3		: cl				cl											:

Main rhythm. *Lead jembe player may start from the beginning of the piece at any point. Beginners play jembes, Lead jembe player plays dunnuba.*

4	*Jembes*	: gu			pe	gu		pe		gu			pe	gu		pe	
	Kenkeni	:						•								•	
	Sangba	:			•								•				
	Dunun	: •				•					•			•			
5	*Jembes*	: gu			pe	gu		pe		gu			pe	gu		pe	:
	Kenkeni	:						•								•	• :
	Sangba	:			•								•				:
	Dunun	: •				•				•	•	•		•			:

Beginner ensemble pieces

The pieces begin to incorporate the *Sangba*, *Dunun* and cowbell/*kenken*. The accompaniment patterns are fairly basic and contain few poly-rhythms. The bell pattern is simple, playing four strokes for each TUBS system. There are no interlocking *jembe* parts and the *jembes* play in unison.

'Golobe'

This variation of 'Golobe' by Mamady Keita is usually the first ensemble piece I teach class five beginners at Gaia Waldorf School. The piece has a *dunnuba* part in which the *sangba* plays strokes in the silences between the *jembe* strokes, in the second pulse grouping and fourth pulse grouping. This introduces the principle of playing strokes 'in the spaces' left by other ensemble instruments. This piece has a sung introduction, engaging the participants in singing and responding to sung lines before commencing playing. This is also the first piece in which the students learn to respond to the lead *jembe* player at the beginning of the piece, when he begins the piece using a break.

MM 120 A variation of'Golobe' by Mamady Keita

Lead jembe calls

1	*Lead jembe*	pra		pe	te		pe		pe	te		pe		te			

Main rhythm

2	*Kenken*	: •				•				•				•			:
	Jembes	: gu		pe	te		pe	te		gu		pe	te		pe	te	:
	Sangba	:				•								•			:
	Dunun	: •								•							:

'Jembe'

'*Jembe'* was widely used by Team Spirit for drumming workshops and facilitations. It is a popular piece used for drumming circles due to the unison solo sections. In the solo section the piece helps students to respond to the lead *jembe* player's signal to begin the solo at the correct time. The participants get to experience what it is like to play a short solo in unison instead of playing only repeating rhythmic patterns. This begins to prepare students for the role of soloist, but within the context of group playing. When the group performs the solo in '*Jembe'* they participate easily. Encouraging students to perform individual solos at a later point is the next step.

'Jembe' by Team Spirit

Lead jembe calls

1	*Lead jembe*	pra		pe	te		pe		pe	te		pe		te			

***Main rhythm**. Facilitator counts in solo unison section*

2	*Kenken*	: •				•				•				•			:
	Jembes	: gu		pe	te		pe	te		gu		pe	te	pe	te	pe	:
	Dunun	: •								•							:

***Unison section**/jembes solo in unison*

3	*Kenken*	•				•				•				•			
	Soloists	perr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr
	supp.	gu		pe	te		pe	te		gu		pe	te	pe	te	pe	
	Dunun	•								•							
4	*Kenken*	•				•				•				•			
	Soloists	pra															
	supp.	gu		pe	te		pe	te		gu		pe	te	pe	te	pe	
	Dunun	•								•							
5	*Kenken*	•				•				•				•			
	Soloists	perr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr
	supp.	gu		pe	te		pe	te		gu		pe	te	pe	te	pe	
	Dunun	•								•							
6	*Kenken*	•				•				•				•			
	Soloists	pra		pra													
	supp.	gu		pe	te		pe	te		gu		pe	te	pe	te	pe	
	Dunun	•								•							
7	*Kenken*	•				•				•				•			
	Soloists	pa	ta		pa	ta		pa	ta		pa	ta		pra		pra	
	supp.	gu		pe	te		pe	te		gu		pe	te	pe	te	pe	
	Dunun	•								•							
8	*Kenken*	•				•				•				•			
	Soloists	pra															
	supp.	gu		pe	te		pe	te		gu		pe	te	pe	te	pe	
	Dunun	•								•							

***Alternate dunnuba part** for 'Jembe'*

9	*Kenken*	: •				•				•				•			:
	Jembes	: gu		pe	te		pe	te		gu		pe	te	pe	te	pe	:
	Sangba	: •						•		•						•	:
	Dunun	:			•												:

Intermediate level rhythms and ensemble pieces

With the exception of 'Round rhythm two', these pieces require the ability to play *jembe*, *dunun*, *sangba*, *kenkeni* and *kenken*/cowbell. Students play the accompanying instruments and I rotate the musicians so that each student gets the opportunity to perform on at least one accompaniment instrument during a class. These pieces are more technically demanding (requiring a greater variety of stroke types and more complex rhythms), and it is essential that the students are able to concentrate and play their part while a different part is played simultaneously. I also used a simplified version of 'Wala/Baniye sini *jembe*' (which does not appear in the transcriptions) as part of the repertoire for this level of *jembe* ensemble repertoire.

'Round rhythm two'

This is a practice rhythm similar in concept to 'Round rhythm one'. It is a more complicated round, incorporating the muted slap sound. Incorporating the muted slap in the stroke repertoire prepares students for using it in 'Hankuri nadadadi' for example.

MM 100 'Round' rhythm two

Two identical parts played in a different phase to one another

1	*Jembes*	: pa	ta	pa	ta	pa	ta	pa			pa	ta		pa			
	Jembes	: gu			pe	gu		gu			pe	gu		gu			
2	*Jembes*	gu			pe	gu		gu			pe	gu		gu			
	Jembes	pa	ta	pa	ta	pa	ta	pa			pa	ta		pa			
3	*Jembes*	pa*				pa*		pa*				pa*		pa*			
	Jembes	gu			pe	gu		gu			pe	gu		gu			
4	*Jembes*	gu			pe	gu		gu			pe	gu		gu			:
	Jembes	pa*				pa*		pa*				pa*		pa*			:

'Afroreggae'

This ensemble piece was inspired by a rhythm from the favelas (slums) of Brazil, taught to local musicians by a band member of 'Afroreggae', a Brazilian band. It incorporates a clavé bell pattern and has a number of different sections, each with a different rhythmic structure. This piece challenges students to remember the form of the piece, by responding to breaks played by the lead *jembe* player. There are also two different bell patterns played during the piece, so the bell player has to be awake too. This piece is a long term ensemble piece which takes a few months of classes to learn.

MM 120 'Afroreggae' by Michael Thorn. Transcription copyright Michael Thorn 2009

Play 3 times. Bell plays clavé pattern

1	*Kenken*	: •			•			•				•		•			:
	Lead jembe	:				pe								pe			:
	Jembes	:				pe								pe			:

Lead jembe calls

2	*Kenken*	•			•			•				•		•			
	Lead jembe	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes					pe								pe			

Bass drum enters. Play 7 times

3	*Kenken*	: •			•			•				•		•			:
	Lead jembe	:				pe								pe			:
	Jembes	:				pe								pe			:
	Bass drum	: •										•			•		:

Lead jembe calls

4	*Kenken*	•			•			•				•		•			
	Lead jembe	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes					pe								pe			
	Bass drum	•										•			•		

Bell pattern changes. Repeat 2 times

5	*Kenken*	: •				•				•				•			
	Lead jembe	:				pe								pe			
	Jembes	:				pe								pe			
	Bass drum	: •								•							

6	*Kenken*	•				•				•				•			:
	Lead jembe											gu		pe			:
	Jembes											gu		pe			:
	Bass drum	•	•		•		•		•	•							:

Main rhythm. *Bell pattern returns to clavé. Play 7 times*

7																	
	Kenken	: •			•			•				•		•			:
	Lead jembe	: gu				pe						gu		pe	gu		:
	Jembes	: gu				pe						gu		pe	gu		:
	Bass drum	: •										•			•		:

Lead jembe calls

8																	
	Kenken	•			•			•				•		•			
	Lead jembe	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes	gu				pe						gu		pe	gu		
	Bass drum	•										•			•		

Play 2 times

9																	
	Kenken	: •				•				•				•			
	Lead jembe	: pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes	: pra		pe	te		pe		pe	te		pa	ta	pa			

10																	
	Kenken	•				•				•				•			:
	Lead jembe	pra		pe	te		pe		pe	gu		gu		gu			:
	Jembes	pra		pe	te		pe		pe	gu		gu		gu			:
	Bass drum									•		•		•			:

Play 2 times

11																	
	Kenken	: •				•				•				•			
	Lead jembe	:				pe								pe			
	Jembes	:				pe								pe			
	Bass drum	: •								•							

12																	
	Kenken	•				•				•				•			:
	Lead jembe											gu		pe			:
	Jembes											gu		pe			:
	Bass drum	•	•		•		•		•	•							:

Main rhythm. *Bell pattern returns to clavé. Play 7 times*

13																	
	Kenken	: •			•			•				•		•			:
	Lead jembe	: gu				pe						gu		pe	gu		:
	Jembes	: gu				pe						gu		pe	gu		:
	Bass drum	: •										•			•		:

Lead jembe calls

14																	
	Kenken	•			•			•				•		•			
	Lead jembe	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes	gu				pe						gu		pe	gu		
	Bass drum	•										•			•		

Bell pattern changes

15																	
	Kenken	•				•				•				•			
	Lead jembe	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes	pra		pe	te		pe		pe	te		pa	ta	pa			

16	*Kenken*	•				•				•				•			
	Lead jembe	pra		pe	te		pe		pe	gu		gu		gu			
	Jembes	pra		pe	te		pe		pe	gu		gu		gu			
	Bass drum									•		•		•			

***Ending**. Play 3 times*

17	*Kenken*	: •				•				•				•			
	Lead jembe	:				pe								pe			
	Jembes	:				pe								pe			
	Bass drum	: •								•							

Finish

18	*Kenken*	•				•				•				•			:
	Lead jembe											gu		pe			:
	Jembes											gu		pe			:
	Bass drum	•	•		•		•		•	•							:

'Friends'

'Friends' is based upon the rhythmic motive played by the cowbell/*kenken* in Ala's 'Nakanakane'. The piece requires two interlocking supporting *jembe* parts which comprise important supporting rhythm repertoire. The lead *jembe* part was based on one of Ala's '*jembe* tricks'. The *sangba* and *kenkeni* parts are identical to the relevant parts in 'Nakanakane'. I named this composition to remind me of my friend Ala.

MM 120 'Friends' by Michael Thorn. Transcription copyright Michael Thorn 01/02/2010

Introduction *(Ending section comprises box systems 2 to 8)*

		>															
1	*Lead Jembe*	pra		pe	te		pe		pe	te		pa	ta	pa			

In 'Supporting' and 'All' rhythm on jembes comprises a bass

		>															
2	*L J*	pra															
	Supporting	•			•			•				•		•			
3	*L J*	gu		pe	te		pe	te		gu		pe	te		pe	te	
	Jembes	gu		pe	te		pe	te		gu		pe	te		pe	te	
	Supporting	•								•							
4	*All*	•			•			•				•		•			

5	*Kenken*	•		•	•		•	•		•		•	•		•	•	
	L J	gu								gu							
	Jembes	gu								gu							
	Supporting	•								•							
6	*All*	•			•			•				•		•			
7	*L J*	gu		pe	te		pe	te		gu		pe	te		pe	te	
	Jembes	gu		pe	te		pe	te		gu		pe	te		pe	te	
	Supporting	•								•							
8	*All*	•			•			•				•		•			

Main Rhythm *Lead jembe calls (using the call at the beginning of the piece) to signal the ending section, which comprises box systems 2 to 8, then to 10*

9	*Kenken*	: •		•	•		•	•		•		•	•		•	•	:
	L J	: pe	te	pe	te	pete		pa	ta	gu		pe	te	pete		pa	ta :
	1st Supp.	: pa			pa	ta				pa			pa	ta			:
	2nd Supp.	: gu		pe	te			pa		gu		pe	te			pa	:
	Sangba	:										•					:
	Dunun	: •			•			•								•	:
	Bass drum	: •				•				•				•			:

Finish

10	*All*	•

'Kuku'

This version of the traditional West African piece has three interlocking parts. This piece contains a very significant *jembe* accompaniment pattern in system two which is a vital piece of *jembe* repertoire. This is also an excellent piece for drumming facilitations, and was used often in Drum Mania. The vocalizations in English demonstrate one method of memorizing patterns of rhythms.

MM 104 A version of 'Kuku' by Dworsky

Three interlocking jembe parts were taught separately, then joined together

Part 1

1	*Jembes*	: gu				gu				pe		te		pe	te		:

Vocalization Fish, chips, salt and pe - pper

Part 2

2	*Jembes*	: gu		pe	te			pa		gu		pe	te			pa	:

Part 3

3	*Jembes*	: pe	te		pa	pe	te	pa		pe	te		pa	pe	te	pa	:

Vocalization Jem - be I want to play Jem - be I want to play

Main rhythm

4	*Jembes*	: gu				gu				pe		te		pe	te		:
	Jembes	: gu		pe	te			pa		gu		pe	te			pa	:
	Jembes	: pe	te		pa	pe	te	pa		pe	te		pa	pe	te	pa	:

'Hankuri Nadadadi'

'Hankuri Nadadadi' is the first ensemble piece Ala taught me. I taught the piece to the class six class at Gaia Waldorf School this year. The piece is a 'hiplife' rhythm, and the presence of a muted slap sound in the main rhythm *jembe* pattern is another of the piece's unique characteristics. I introduced the ideas for solos with this piece, and the students are going to perform a short introduction before the piece begins, incorporating one of the motives Ala taught me into their playing. This piece requires good listening skills, due to the structure of the lead *jembe* introduction and ending. At the moment, this piece is the class six class's favourite piece.

Number 1: Hankuri nadadadi ("Every day a patient person remains happy and free") by Abdul Samed Abdul Ala. Transcription copyright Michael Thorn 01/11/2009

MM 168 12/8: TUBS note value is a quaver

Introduction

Play 3 times (or as many times as the L J chooses)

sys. no.													
1	*Lead Jembe*	: pe	pa	ta	pe	pa	ta	pa		pe	te	pa	
	All Supp.	:											

2	*L J*	pe	pa	ta	pa		gu			gu	du		:
	All Supp.						•	•		•	•		:

L J calls

3	*L J*	pa	ta	pa	ta		

Main rhythm. *All solos occur over this rhythm, which repeats.*

Note: Dunun beat marked with asterisk is executed by pressing one drumstick's tip into the center of the drum. Jembe strokes marked with an asterisk comprise a muted slap sound

4	*Kenken*	: •			•			•			•		:
	L J	: gu		pe	te			pa*		pe	te		pa :
	Jembes	: gu		pe	te			pa*		pe	te		pa :
	Sangba	:											• :
	Dunun	: •		•	•			•*		•	•		:

Ending

Play 5 times

5	*L J*	: pe	pa	ta	pe	pa	ta	pa		pe	te	pa	

6	*L J*	pe	pa	ta	pa		gu	du		gu	du		:
	All Supp.						•	•		•	•		:

Finish

7	*L J*	pa	ta	pa	ta			gu
	All Supp.							•

Ideas for solos

A	*Kenken*	•			•			•			•		
	L J	pa	ta	pa		pa	ta	pa		pa	ta	pa	

B	*Kenken*	•			•			•			•		
	L J	pe	te	pe		pe	te	pe		pe	te	pe	

Note zooming in

C	*Kenken*	•						•					
	L J	pra						pe			te		

	Kenken	•						•					
	L J	pra						pe			te		

D	*Kenken*	•			•			•			•		
	L J	pre	pe	te	pe	pa		pe	pa		pe	pa	

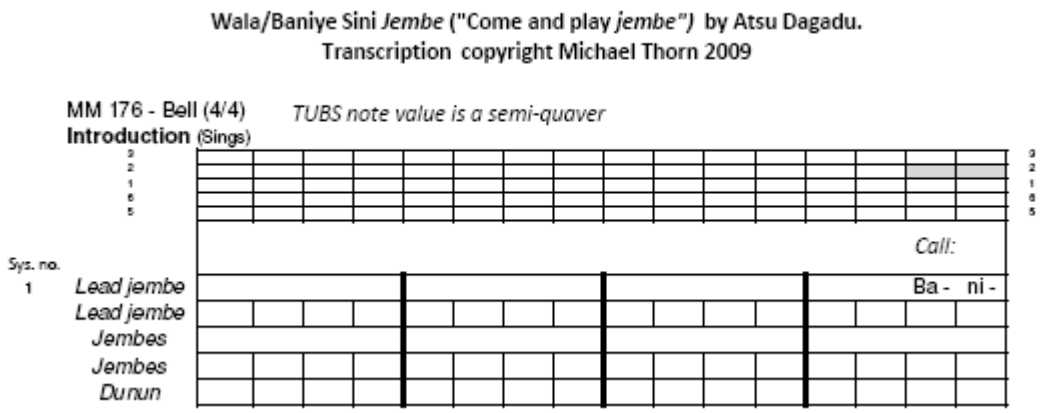
E	*Kenken*	•			•			•			•		
	L J	pra	pa	ta	pre	pe	te	pra	pa	ta	pre	pe	te

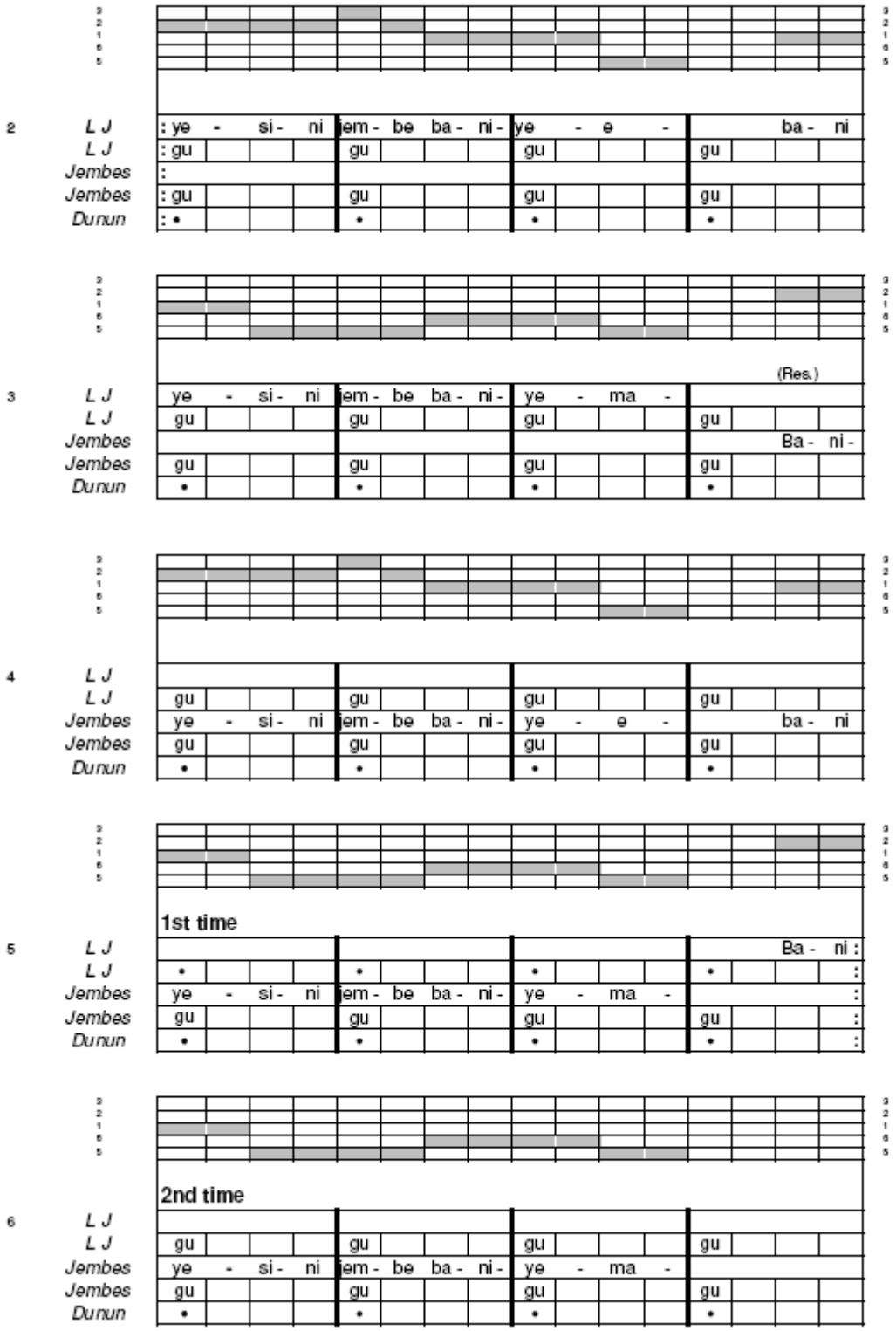
Advanced level ensemble pieces

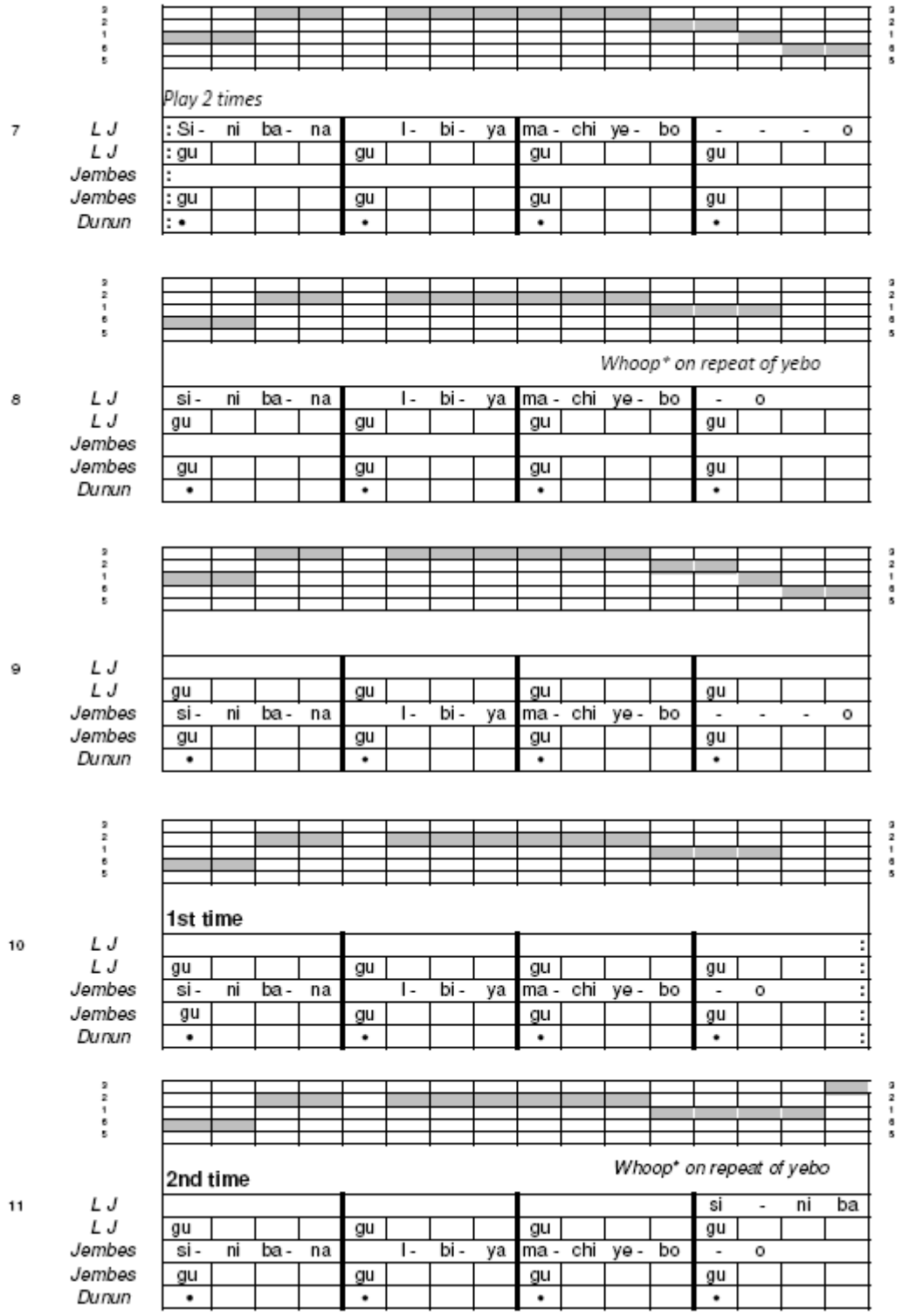
The ensemble pieces which are in this section require the technical ability to differentiate clearly between tone strokes and slap strokes. Hand placement must be efficient and fluid, and must support the rhythm in the context of the pieces increasing the tempo. All the pieces (except 'Wala/Baniye sini *jembe*') are sped up at a point during the performance. Knowledge of more complex strokes, for example slap strokes with bass stroke grace notes, is required. Students learn to sing and play ensemble instruments simultaneously.

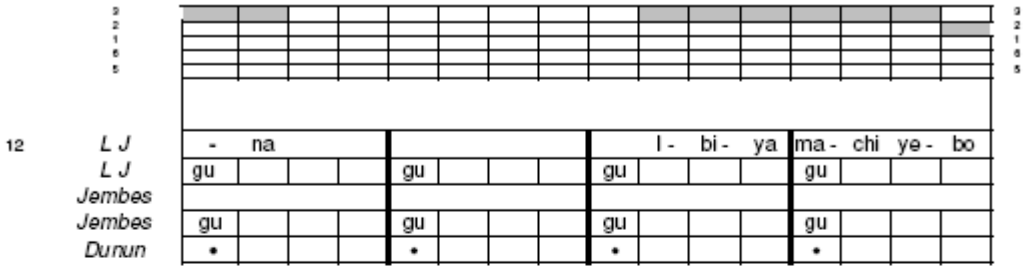
'Wala/Baniye sini jembe'

In 'Wala/Baniye sini *jembe'* the musicians are required to play interlocking parts and sing the melody simultaneously. This melody is first sung by the lead *jembe* player, and then repeated by the rest of the ensemble in a call and response pattern. This piece contains challenging unison *jembe* sections which are technically demanding in terms of stroke articulation. In the simplified version which does not appear here, the *jembes* are only required to play a simplified version of the supporting rhythm. Only the lead *jembe* player plays the unison sections and the supporting *jembe* players do not sing and play simultaneously. A variation by Ala of parts of this piece is shown below it.

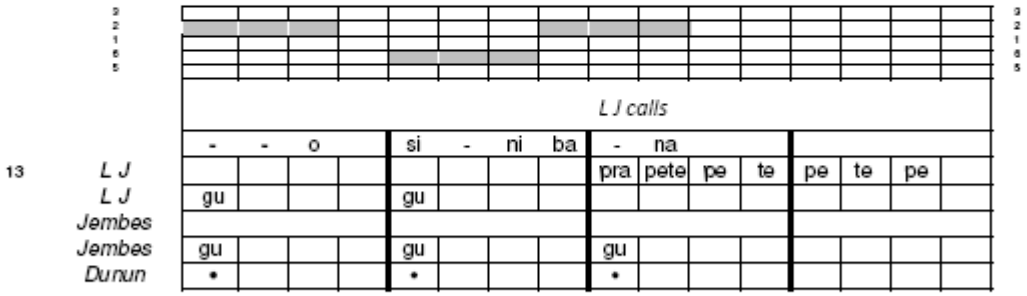



2
L J : ye - si - ni iem - be ba - ni - ye - e - ba - ni
L J : gu gu gu gu
Jembes :
Jembes : gu gu gu gu
Dunun : •
3
(Res.)
L J ye - si - ni iem - be ba - ni - ye - ma -
L J gu gu gu gu
Jembes Ba - ni -
Jembes gu gu gu gu
Dunun •
4
L J
L J gu gu gu gu
Jembes ye - si - ni iem - be ba - ni - ye - e - ba - ni
Jembes gu gu gu gu
Dunun •
1st time
5
L J Ba - ni :
L J • • • • :
Jembes ye - si - ni iem - be ba - ni - ye - ma - :
Jembes gu gu gu gu :
Dunun • • • • :
2nd time
6
L J
L J gu gu gu gu
Jembes ye - si - ni iem - be ba - ni - ye - ma -
Jembes gu gu gu gu
Dunun •


Play 2 times
7
L J : Si - ni ba - na l - bi - ya ma - chi ye - bo - - - o
L J : gu gu gu gu
Jembes :
Jembes : gu gu gu gu
Dunun : • • • •
Whoop* on repeat of yebo
8
L J si - ni ba - na l - bi - ya ma - chi ye - bo - o
L J gu gu gu gu
Jembes
Jembes gu gu gu gu
Dunun • • • •
9
L J
L J gu gu gu gu
Jembes si - ni ba - na l - bi - ya ma - chi ye - bo - - - o
Jembes gu gu gu gu
Dunun • • • •
1st time
10
L J :
L J gu gu gu gu :
Jembes si - ni ba - na l - bi - ya ma - chi ye - bo - o :
Jembes gu gu gu gu :
Dunun • • • • :
2nd time
Whoop* on repeat of yebo
11
L J si - ni ba
L J gu gu gu gu
Jembes si - ni ba - na l - bi - ya ma - chi ye - bo - o
Jembes gu gu gu gu
Dunun • • • •



12	*L J*	-	na								l -	bi -	ya	ma -	chi	ye -	bo
	L J	gu				gu				gu				gu			
	Jembes																
	Jembes	gu				gu				gu				gu			
	Dunun	•				•				•				•			



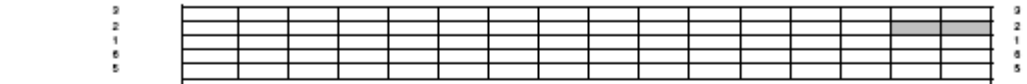
L J calls

		-	-	o		si	-	ni	ba	-	na						
13	*L J*									pra	pete	pe	te	pe	te	pe	
	L J	gu				gu											
	Jembes																
	Jembes	gu				gu				gu							
	Dunun	•				•				•							

Jembe Introduction *(See note on alternate introduction and unison part)*

14	*L J*	pe	te	pa	ta	pa	ta	pa	ta	pa						pra	
	Jembes	pe	te	pa	ta	pa	ta	pa	ta	pa						pra	

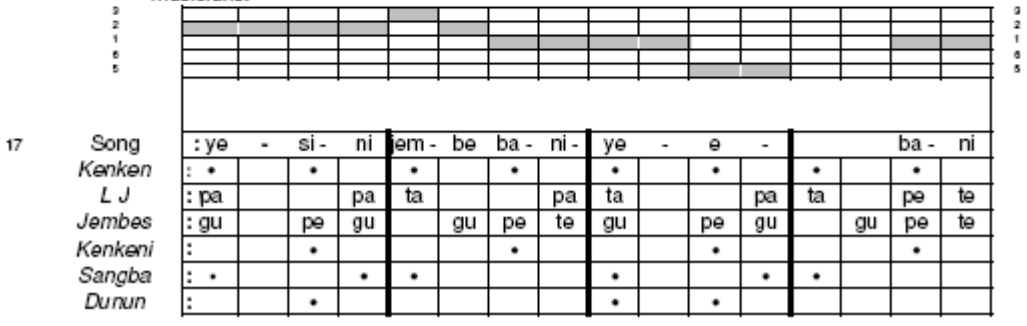
15	*L J*	pra				pra				pra		pra		pra			
	Jembes	pra				pra				pra		pra		pra			



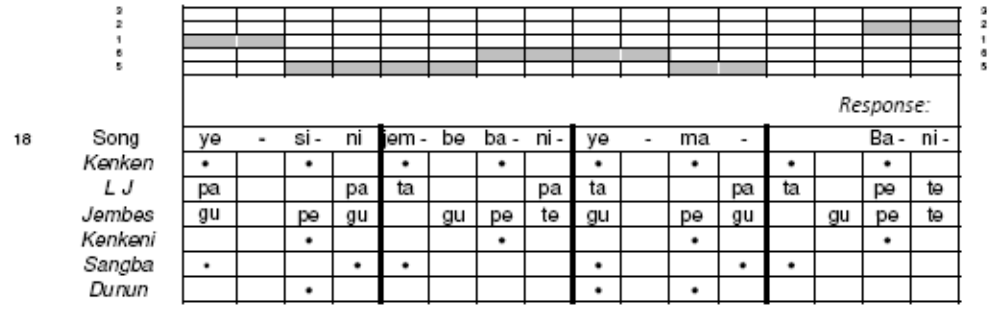
Voices begin ascending from a low to a high pitch using the 'o' sound in 'oar'. Voices stop when the LJ raises the song (Call).

																Call:	
16	Song															Ba -	ni -
	L J	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te
	Jembes	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te

Main rhythm with song. *Song structure is call & response btw L J and supporting musicians.*

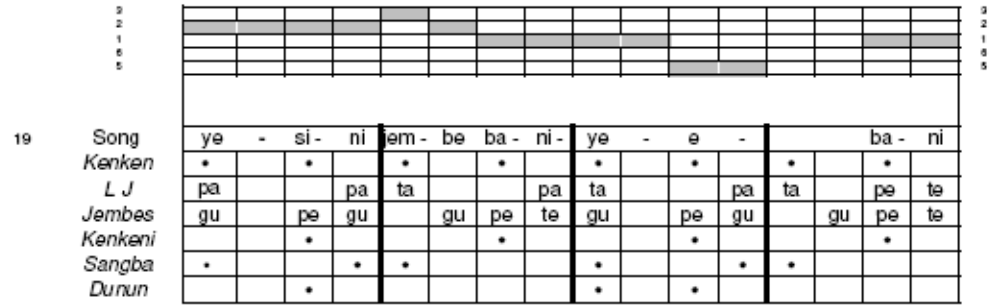


17	Song	: ye	-	si -	ni	jem -	be	ba -	ni -	ye	-	e	-			ba -	ni
	Kenken	: •		•		•		•		•		•		•		•	
	L J	: pa			pa	ta			pa	ta			pa	ta		pe	te
	Jembes	: gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pe	te
	Kenkeni	:		•				•				•				•	
	Sangba	: •			•	•				•			•	•			
	Dunun	:		•						•		•					

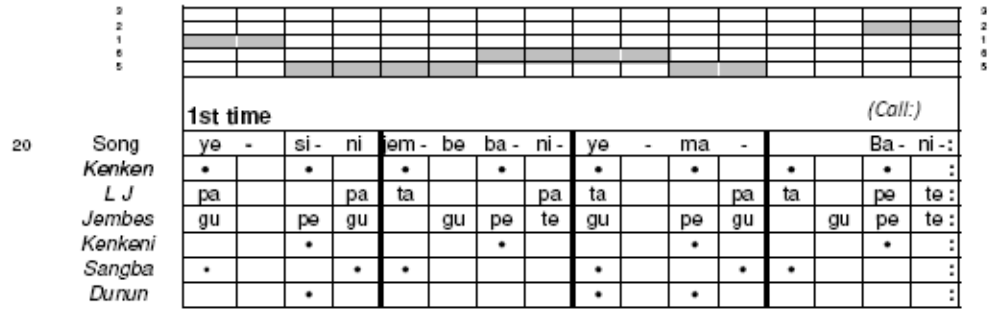


Response:

18	Song	ye	-	si	-	ni	jem	-	be	ba	-	ni	-	ye	-	ma	-			Ba	-	ni	-
	Kenken	•		•			•			•				•		•		•		•			
	L J	pa				pa	ta					pa		ta			pa	ta		pe		te	
	Jembes	gu		pe		gu			gu	pe		te		gu		pe	gu		gu	pe		te	
	Kenkeni			•						•						•				•			
	Sangba	•				•	•							•			•	•					
	Dunun			•										•		•							

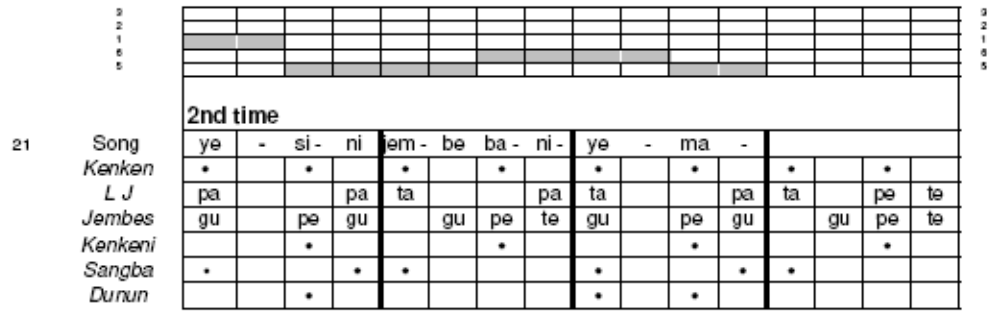


19	Song	ye	-	si	-	ni	jem	-	be	ba	-	ni	-	ye	-	e	-			ba	-	ni	
	Kenken	•		•			•			•				•		•		•		•			
	L J	pa				pa	ta					pa		ta			pa	ta		pe		te	
	Jembes	gu		pe		gu			gu	pe		te		gu		pe	gu		gu	pe		te	
	Kenkeni			•						•						•				•			
	Sangba	•				•	•							•			•	•					
	Dunun			•										•		•							



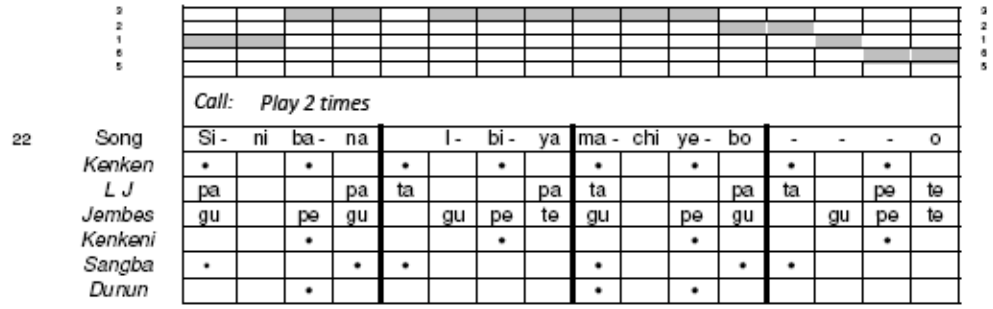
1st time *(Call:)*

20	Song	ye	-	si	-	ni	jem	-	be	ba	-	ni	-	ye	-	ma	-			Ba	-	ni	-:
	Kenken	•		•			•			•				•		•		•		•			:
	L J	pa				pa	ta					pa		ta			pa	ta		pe		te	:
	Jembes	gu		pe		gu			gu	pe		te		gu		pe	gu		gu	pe		te	:
	Kenkeni			•						•						•				•			:
	Sangba	•				•	•							•			•	•					:
	Dunun			•										•		•							:



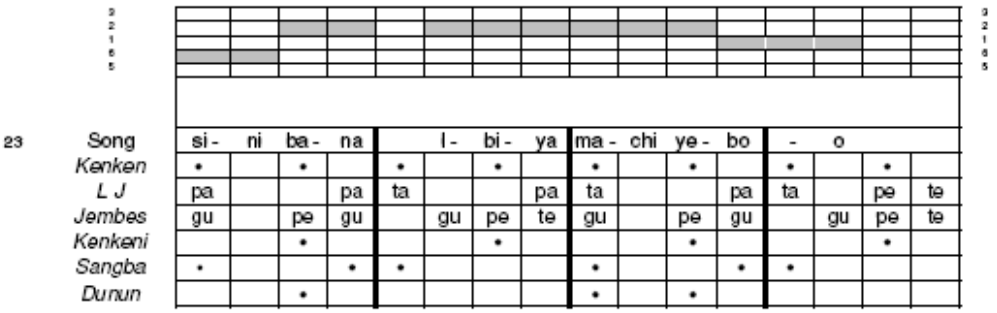
2nd time

21	Song	ye	-	si	-	ni	jem	-	be	ba	-	ni	-	ye	-	ma	-						
	Kenken	•		•			•			•				•		•		•		•			
	L J	pa				pa	ta					pa		ta			pa	ta		pe		te	
	Jembes	gu		pe		gu			gu	pe		te		gu		pe	gu		gu	pe		te	
	Kenkeni			•						•						•				•			
	Sangba	•				•	•							•			•	•					
	Dunun			•										•		•							

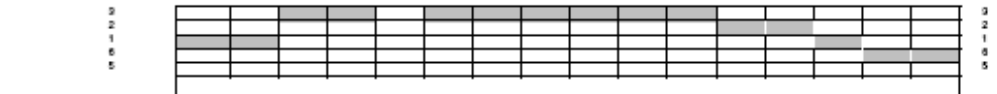


Call: *Play 2 times*

22	Song	Si	-	ni	ba	-	na			l	-	bi	-	ya	ma	-	chi	ye	-	bo	-	-	-	o
	Kenken	•			•			•				•			•			•			•		•	
	L J	pa				pa		ta					pa		ta				pa		ta		pe	te
	Jembes	gu			pe		gu		gu		pe		te		gu			pe		gu		gu	pe	te
	Kenkeni				•						•				•			•					•	
	Sangba	•				•		•							•				•		•			
	Dunun				•										•			•						

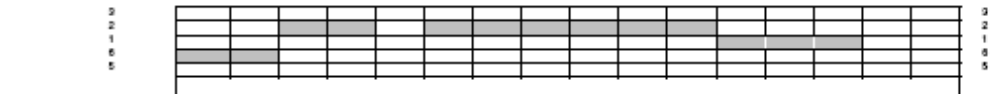


23	Song	si -	ni	ba -	na		l -	bi -	ya	ma -	chi	ye -	bo	-	o		
	Kenken	•		•		•		•		•		•		•		•	
	L J	pa			pa	ta			pa	ta			pa	ta		pe	te
	Jembes	gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pe	te
	Kenkeni			•				•				•				•	
	Sangba	•			•	•				•			•	•			
	Dunun			•						•		•					



Response:

24	Song	Si -	ni	ba -	na		l -	bi -	ya	ma -	chi	ye -	bo	-	-	-	o
	Kenken	•		•		•		•		•		•		•		•	
	L J	pa			pa	ta			pa	ta			pa	ta		pe	te
	Jembes	gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pe	te
	Kenkeni			•				•				•				•	
	Sangba	•			•	•				•			•	•			
	Dunun			•						•		•					



25	Song	si -	ni	ba -	na		l -	bi -	ya	ma -	chi	ye -	bo	-	o		:
	Kenken	•		•		•		•		•		•		•		•	:
	L J	pa			pa	ta			pa	ta			pa	ta		pe	te :
	Jembes	gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pe	te :
	Kenkeni			•				•				•				•	:
	Sangba	•			•	•				•			•	•			:
	Dunun			•						•		•					:

Main rhythm only. *Repeat rhythm until solo ends. The call indicates the end of the solo.*

26	*Kenken*	: •		•		•		•		•		•		•		•	:
	L J	: Improvised solo			-	solo	-	solo	-	solo	-	solo	-	solo	-	solo	- :
	2nd supp.	: pa			pa	ta			pa	ta			pa	ta		pe	te :
	1st supp.	: gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pe	te :
	Kenkeni	:		•				•				•				•	:
	Sangba	: •			•	•				•			•	•			:
	Dunun	:		•						•		•					:

L J calls at any time

>

27	*Kenken*	: •		•		•		•		•		•		•		•	:
	L J	solo	-	solo	-	solo	-	solo	-	pra	pete	pe	te	pe	te	pe	
	2nd supp.	: pa			pa	ta			pa	ta			pa	ta		pe	te :
	1st supp.	: gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pe	te :
	Kenkeni	:		•				•				•				•	:
	Sangba	: •			•	•				•			•	•			:
	Dunun	:		•						•		•					:

Unison part 1

28	*Kenken*	•		•		•		•		•		•		•		•	
	L J	pe	pra		pe	pra		pra		pe	pra		pe	pra		pra	
	Jembes	pe	pra		pe	pra		pra		pe	pra		pe	pra		pra	
	Kenkeni			•				•				•				•	
	Sangba	•			•	•				•			•	•			
	Dunun			•						•		•					

29

Kenken	•		•		•		•	
L J	pete	pete	pa	ta	pete	pete	pa	ta
Jembes	pete	pete	pa	ta	pete	pete	pa	ta
Kenkeni			•				•	
Sangba	•			•	•			
Dunun			•					

*Return to **Main Rhythm Only**, then go to **Unison Part 2** when L J plays the call*

Unison part 2

Play 2 times

30

Kenken	: •		•		•		•		•		•		•		•	:
L J	: pre	pa	ta	pre	pa	ta	pa		pa	pe	te	pa	pe	te	pa	:
Jembes	: pre	pa	ta	pre	pa	ta	pa		pa	pe	te	pa	pe	te	pa	:
Kenkeni	:		•				•				•				•	:
Sangba	: •			•	•				•			•	•			:
Dunun	:		•						•		•					:

31

Kenken	•		•		•		•		•		•		•		•	
L J	pa			pa	ta			pa	ta			pa	ta		pe	te
Jembes	pa			pa	ta			pa	ta			pa	ta		pe	te
Kenkeni			•				•				•				•	
Sangba	•			•	•				•			•	•			
Dunun			•						•		•					

*Play 2 times, then play **Main rhythm only**. After L J calls, go to **Unison Part 3***

32

Kenken	: •		•		•		•		•		•		•		•	:
L J	:pata	pata	pa	ta	pa			pa	ta			pa	ta		pe	te :
Jembes	:pata	pata	pa	ta	pa			pa	ta			pa	ta		pe	te :
Kenkeni	:		•				•				•				•	:
Sangba	: •			•	•				•			•	•			:
Dunun	:		•						•		•					:

Unison part 3

Play 2 times

33

Kenken	: •		•		•		•		•		•		•		•	
L J	: pa	pe	te	pa	pe	te	pa		pa	pe	te	pa	pe	te	pa	gu
Jembes	: pa	pe	te	pa	pe	te	pa		pa	pe	te	pa	pe	te	pa	gu
Kenkeni	:		•				•				•				•	
Sangba	: •			•	•				•			•	•			
Dunun	:		•						•		•					

34

Kenken	•		•		•		•		•		•		•		•	:
L J	pa	pra		pa	ta			gu	pa	pra			ta			:
Jembes	pa	pra		pa	ta			gu	pa	pra			ta			:
Kenkeni			•				•				•				•	:
Sangba	•			•	•				•			•	•			:
Dunun			•						•		•					:

35

Kenken	•		•		•		•		•		•		•		•	
L J	pa	pe	te	pa	pe	te	pa		pa	pe	te	pa	pe	te	pa	gu
Jembes	pa	pe	te	pa	pe	te	pa		pa	pe	te	pa	pe	te	pa	gu
Kenkeni			•				•				•				•	
Sangba	•			•	•				•			•	•			
Dunun			•						•		•					

36

Kenken	•		•		•		•		•		•		•		•	
L J	pa	pra		gu	pa	pra		gu	pa	pra		pa	ta		pe	te
Jembes	pa	pra		gu	pa	pra		gu	pa	pra		pa	ta		pe	te
Kenkeni			•				•				•				•	
Sangba	•			•	•				•			•	•			
Dunun			•						•		•					

Finish

		>
37	*Kenken*	•
	L J	pra
	Jembes	pra
	Kenkeni	
	Sangba	•
	Dunun	•

To sys. 17 : **Main rhythm with song**

Alternate *jembe* introduction (by Abdul Samed Abdul Ala)

Play 2 times

16	*L J*	: pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	:
	Jembes	: pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	te	pe	:

Alternate unison part (by Abdul Samed Abdul Ala)

L J calls at any time

(Main rhythm only, sys. 27)

>

27	*Kenken*	•		•		•		•		•		•		•		•	
	L J	solo	-	solo	-	solo	-	solo	-	pra	pete	pe	te	pe	te	pa	
	2nd supp.	pa			pa	ta			pa	ta			pa	ta		pa	
	1st supp.	gu		pe	gu		gu	pe	te	gu		pe	gu		gu	pa	
	Kenkeni			•				•				•				•	
	Sangba	•			•	•				•			•	•			
	Dunun			•						•		•					

Play 2 times

28	*Kenken*	•		•		•		•		•		•		•		•	
	L J	: ta						pa		ta							
	2nd supp.	: ta						pa		ta							
	1st supp.	: ta						pa		ta							
	Kenkeni	:		•				•				•				•	
	Sangba	: •			•	•				•			•	•			
	Dunun	:		•						•		•					

29	*Kenken*	•		•		•		•		•		•		•		•	
	L J	pe	te		pe	te		pe		te						pa	:
	2nd supp.	pe	te		pe	te		pe		te						pa	:
	1st supp.	pe	te		pe	te		pe		te						pa	:
	Kenkeni			•				•				•				•	:
	Sangba	•			•	•				•			•	•			:
	Dunun			•						•		•					:

30	*Kenken*	•		•		•		•		•		•		•		•	
	L J	ta						pa		ta							
	2nd supp.	ta						pa		ta							
	1st supp.	ta						pa		ta							
	Kenkeni			•				•				•				•	
	Sangba	•			•	•				•			•	•			
	Dunun			•						•		•					

> *Go to sys. 26 :* ***Main***

31	*Kenken*	•		•		•		•		•		•		•		•	
	L J	pe	te		pe	te		pe		te				pra			
	2nd supp.	pe	te		pe	te		pe		te				pra			
	1st supp.	pe	te		pe	te		pe		te				pra			
	Kenkeni			•				•				•				•	
	Sangba	•			•	•				•			•	•			
	Dunun			•						•		•					

'Hadinkay'

'Hadinkay' explores the variations of a *jembe* accompaniment pattern. This piece improves the ability to play the appropriate accompaniment pattern at the correct time. In this case the 'right time' is determined by the part the other *jembe* is playing, particularly at the beginning of the piece. The piece is creatively arranged, and requires a considerable amount of concentration from the ensemble. The *dunnuba* part is technically very challenging at a fast tempo, incorporating press strokes and a displacement of the timing of the *dunun* strokes.

Number 2: Hadinkay ("Be one") by Abdul Samed Abdul Ala.
Transcription Copyright Michael Thorn 08/11/2009

MM 138 4/4: *TUBS note value is semi-quaver*

LJ calls

Sys. No.		>															
1	*Lead Jembe*	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes																
		>															
2	*LJ*	pra								gu		pe	te			pa	
	Jembes															pa	

***Note**: Dunun beat marked with asterisk is executed by pressing one drumstick's tip into the center of the drum. Supporting rhythm below (excluding jembes) remains constant until the unison section comprising jembe bass sounds. The ensemble responds to the LJ's calls to begin and end sections.*

Play 3 times in unison

3	*Kenken*	: •				•				•				•			:
	LJ	: gu		pa		gu		pa		gu		pe	te			pa	:
	Jembes	: gu		pa		gu		pa		gu		pe	te			pa	:
	Sangba	: •		•	•		•*			•	•	•		•*			:
	Dunun	:							•								• :

Play 3 times in unison

4	*LJ*	: gu		pe	te	pe	te	pa		gu	pe		te			pa	:
	Jembes	: gu		pe	te	pe	te	pa		gu	pe		te			pa	:

LJ calls

		>															
5	*LJ*	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes																

>

6	*LJ*	pra								gu		pe	te			pa	
	Jembes															pa	

Play 3 times. When LJ plays the one rhythm, the jembe plays the other rhythm simultaneously

7	*LJ*	: gu		pa		gu		pa		gu		pe	te			pa	:
	Jembes	: gu		pe	te	pe	te	pa		gu	pe		te			pa	:

Play 3 times. Alternate between system 7 & 8 repeatedly until LJ calls.

8	*LJ*	: gu		pe	te	pe	te	pa		gu	pe		te			pa	:
	Jembes	: gu		pa		gu		pa		gu		pe	te			pa	:

LJ calls

>

9	*LJ*	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes	gu		pe	te	pe	te	pa		gu	pe		te			pa	

>

10	*LJ*	pra			pa	ta		pe	te	pa	pra		pa	ta		pe	te
	Jembes															pa	

Repeat this rhythm, LJ begins solo at any time

11	*LJ*	: pa			pa	ta		pe	te	pa	pra		pa	ta		pe	te :
	Jembes	: gu		pe	te			pa		gu		pe	te			pa	:

After solo, LJ returns to lead pattern above

12	*LJ*	: so-	lo	so -	lo	so -	lo	so -	lo	so -	lo	so -	lo	so -	lo	so -	lo :
	LJ	: gu		pe	te			pa		gu		pe	te			pa	:

LJ calls

13	*LJ*	pra		pe	te		pe		pe	te		pa	ta	pa			
	Jembes	gu		pe	te			pa		gu		pe	te			pa	

pause...

14	*LJ*	pra		pa	
	Jembes	gu			

Repeat until LJ calls

15	*LJ*	: gu		pe	te			pa		gu		pe	te			pa	:
	Jembes	: gu		pe	te			pa		gu		pe	te			pa	:

LJ calls (3 times)

16	*LJ*	pa		ta		pe	te		pa		ta		pe		pe	te	
	Jembes	gu		pe	te			pa		gu		pe	te			pa	

Jembes respond

17	*LJ*																
	Jembes	pa		ta		pe	te		pa		ta						

LJ calls

18	*L J*	pa		ta		pe	te		pa		ta		pe		pe	te	
	Jembes																

Jembes respond

19	*L J*																
	Jembes	pa		ta		pe	te		pa		ta						

LJ calls

20	*L J*	pa		ta		pe	te		pa		ta		pe		pe	te	
	Jembes																

Jembes respond *Unison*

																pe	te
21	*L J*																
	Jembes	pa		ta		pe	te		pa		ta					pe	te

22	*L J*	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta
	Jembes	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta

23	*L J*	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta
	Jembes	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta

>

24	*L J*	pa	ta	pa	ta	pa	ta	pa	ta	pra			pe	te		pe	
	Jembes	pa	ta	pa	ta	pa	ta	pa	ta	pra							

25	*L J*	te		pe		te			pe	te		pe	te				
	Jembes															pa	

Play 5 times **Hadinkay**

26	*L J*	: pa*				pa*				pa*			pe	te		pe	
	Jembes	: gu		pe	te			pa		gu		pe	te			pa	

27	*L J*	te		pe		te			pe	te		pe	te				:
	Jembes	gu		pe	te			pa		gu		pe	te			pa	:

Unison

	L J	pa*				pa*				pa*			gu	du		gu	
28	*Jembes*	gu		pe	te			pa		gu		pe	gu	du		gu	
	Supporting												•	•		•	

	L J	du		gu		du			gu	du		gu		du		gu	
29	*Jembes*	du		gu		du			gu	du		gu		du		gu	
	Supporting	•		•		•			•	•		•	•	•		•	

	L J	du			gu	du		gu		du			gu	du		gu	
30	*Jembes*	du			gu	du		gu		du			gu	du		gu	
	Supporting	•			•	•		•		•			•	•		•	

Finish

	L J	du		gu		du			gu	du	gu	du	
31	*Jembes*	du		gu		du			gu	du	gu	du	
	Supporting	•		•		•			•	•	•	•	

'Yaw kane goby wanine'

This is a 'hiplife' rhythm. The piece speeds up considerably when it repeats. Techniques necessary for performing 'Yaw kane goby wanine' include correct articulation of the 'hiplife' accompaniment pattern in the main rhythm section and clear articulation of ornamented strokes containing bass strokes. The ending section is technically demanding, and incorporates a 'hiplife' solo motive in system 16 which is generic to 'hiplife' rhythms. As a means of comparison 'Yaw kane goby wanine' was also transcribed in staff notation using a key for the *jembe* strokes similar to Charry's approach.

Number 3: Yaw kane goby wanine ("Today it is you, tomorrow it is someone else")
by Abdul Samed Abdul Ala. Transcription copyright Michael Thorn 12/11/2009

TUBS note value is a quaver. Supporting includes all supporting instruments (bell, bass drum, jembes playing bass sound, dunnuba drums). Move Dunun between legs.

MM 126 12/8: *TUBS note value is a quaver*

Introduction. *Play 2 times. On repeat of entire piece, no repeat. Speed up on gru sound.*

1	*Lead Jembe*	: pra	ta	pa	ta	pa		pa	ta		pa		pre
	Supporting	:											•
2	*L J*	pre											:
	Supporting	•											:
3	*L J*	pra	ta	pa	ta	pa		pa	ta		pa		pre
	Supporting												•

On repeat of entire piece, speed up here

4	*L J*	pre								gru	gru		gru
	Supporting	•								•	•		•
5	*L J*	gru								gru	gru		gru
	Supporting	•								•	•		•
6	*L J*	gru								gru	gru		gru
	Supporting	•								•	•		•
7	*L J*	gru		gru	gru		gru	gru		gru	gru		gru
	Supporting	•		•	•		•	•		•	•		•

8	*L J*	gru											gru
	Supporting	•											•
9	*L J*	gru		gru	gru								gru
	Supporting	•		•	•								•
10	*L J*	gru		gru	gru								gru
	Supporting	•		•	•								•
11	*L J*	gru		gru	gru		gru	gru		gru	gru		gru
	Supporting	•		•	•		•	•		•	•		•

L J calls

12	*L J*	gru		pa	ta	pe	te	pe	pa	ta	pa		
	Supporting	•											

Main rhythm ** All solos occur over this 'hiplife' rhythm, which repeats until the L J calls. Kenken and Dunun part identical. After the faster*

13	*Kenken*	: •			•			•			•		:
	L J	: gu	pe	te		pa		gu	pe	te		pa	:
	Jembes	: gu	pe	te		pa		gu	pe	te		pa	:
	Kenkeni	:				•	•					•	• :
	Sangba	:		•					•	•			:
	Dunun	: •			•			•			•		:

** Signal to speed up: :*

pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta

- becoming gradually faster until desired speed is attained

After solos L J calls signalling the return to the beginning (no repeat).

14	*Kenken*	•			•			•			•		
	L J	pra	ta	pa	ta	pa		pa	ta		pa		pre
	Jembes	gu	pe	te		pa		gu	pe	te		pa	pre
	Kenkeni					•	•					•	•
	Sangba			•					•	•			
	Dunun	•			•			•			•		

Return to beginning (no repeat)

15	*L J*	pre											
	Jembes	pre											
	Supporting	•											

Ending section**

Play 3 times

16													
	Kenken	:	•			•			•			•		:
	L J	:	pa	ta	pa		pa	ta	pa		pa	ta		:
	Jembes	:	gu	pe	te		pa		gu	pe	te		pa	:
	Kenkeni	:					•	•					•	• :
	Sangba	:			•					•	•			:
	Dunun	:	•			•			•			•		:

Note four-fold zooming in

17													
	Kenken	•											
	L J	pa			pe			te			pa		
	Jembes	gu				pe				te			
	Kenkeni												
	Sangba									•			
	Dunun	•											

18													
	Kenken	•											
	L J	pe			te			pa			ta		
	Jembes					pa							
	Kenkeni					•				•			
	Sangba												
	Dunun	•											

19													
	Kenken	•											
	L J	pa											
	Jembes	gu				pe				te			
	Kenkeni												
	Sangba					•				•			
	Dunun	•											

20													
	Kenken	•											
	L J	pa			pe			te			pa		
	Jembes					pa							
	Kenkeni					•				•			
	Sangba												
	Dunun	•											

21													
	Kenken	•											
	L J	pe			te			pa			ta		
	Jembes	gu				pe				te			
	Kenkeni												
	Sangba									•			
	Dunun	•											

22

Kenken	•											
L J	pa											
Jembes					pa							
Kenkeni					•				•			
Sangba												
Dunun	•											

23

Kenken	•											
L J	pa											
Jembes	gu				pe				te			
Kenkeni												
Sangba					•				•			
Dunun	•											

Note return to normal view

24

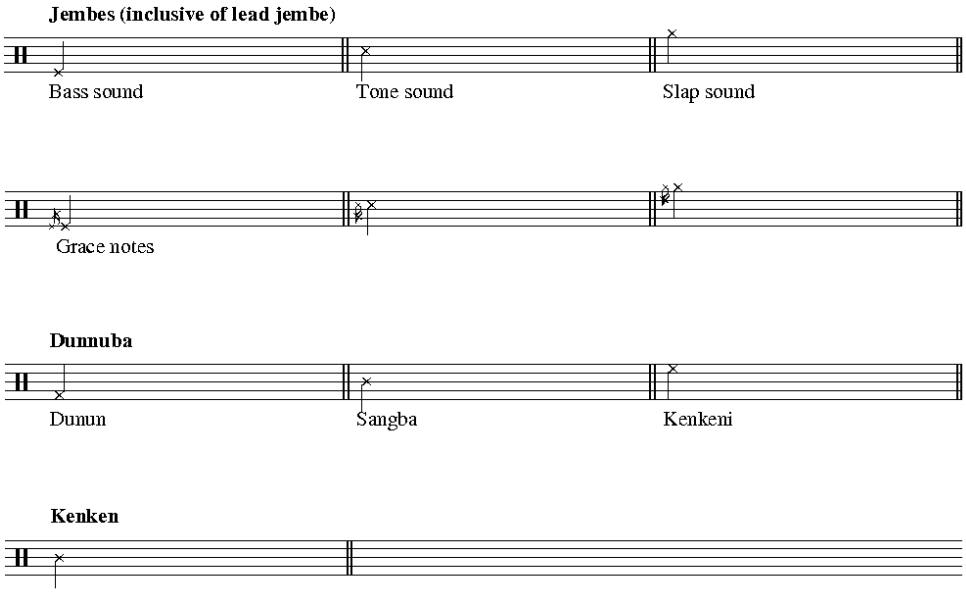
Kenken	•			•			•			•		
L J	gpa	ta	pa	gpa	ta	pa	gpa	ta	pa	gpa	ta	pa
Jembes		pa		gu	pe	te		pa		gu	pe	te
Kenkeni		•	•					•	•			
Sangba						•					•	•
Dunun	•			•			•			•		

Finish

25

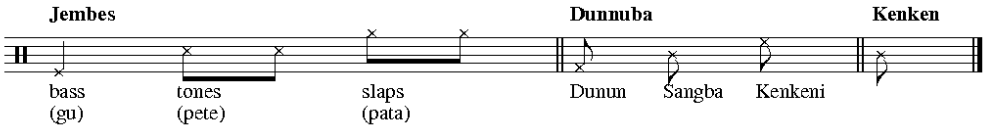
Kenken	•			•			•			•
L J	gpa	ta	pa	pe	te		pe	te		pra
Jembes		pa		gu	pe	te		pa		gu
Kenkeni		•	•					•	•	
Sangba						•				
Dunun	•			•			•			•

Key to Western music notation of 'Yaw kane goby wanine'

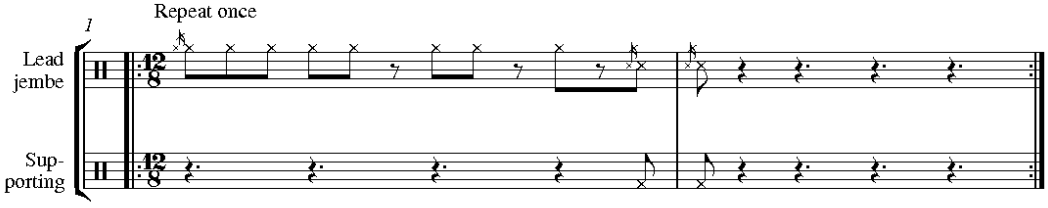


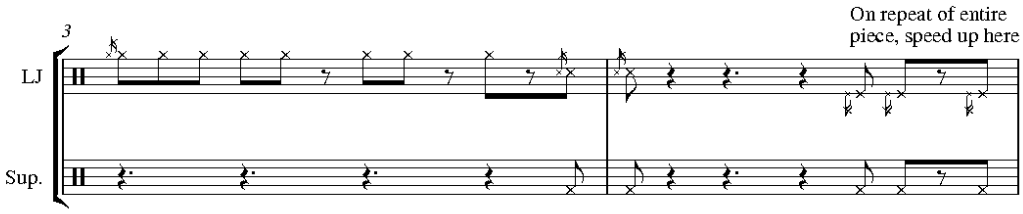
'Yaw kane gaby wanine'

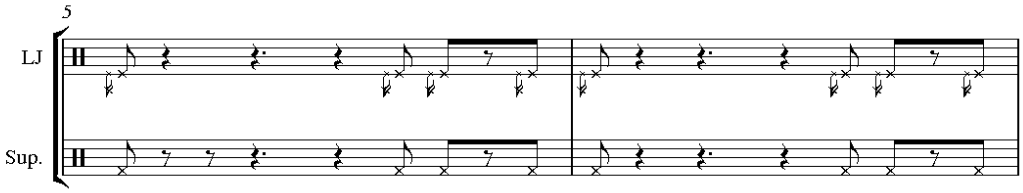
Abdul Ala

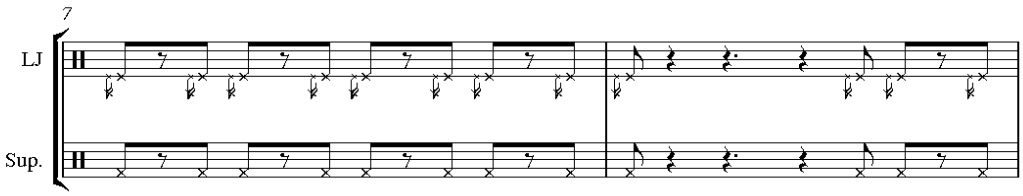


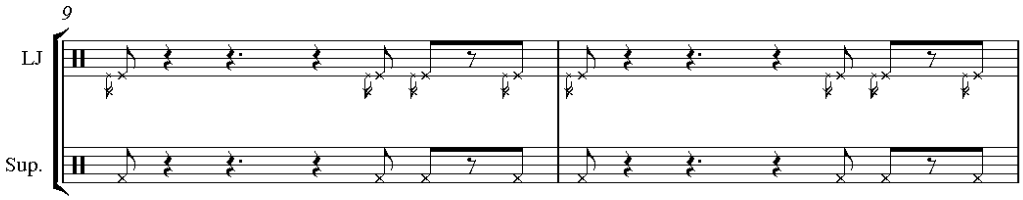
INTRODUCTION
Repeat once

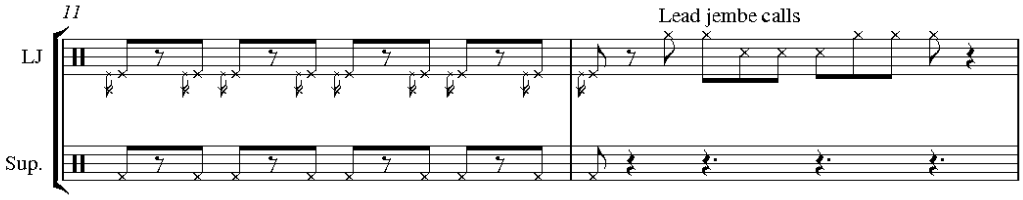






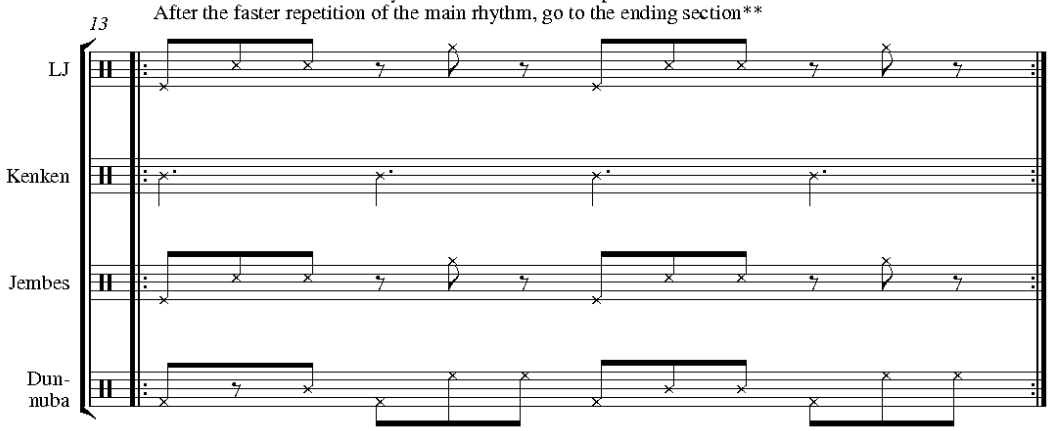


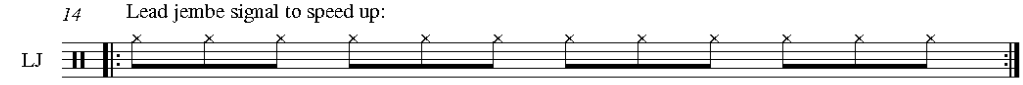




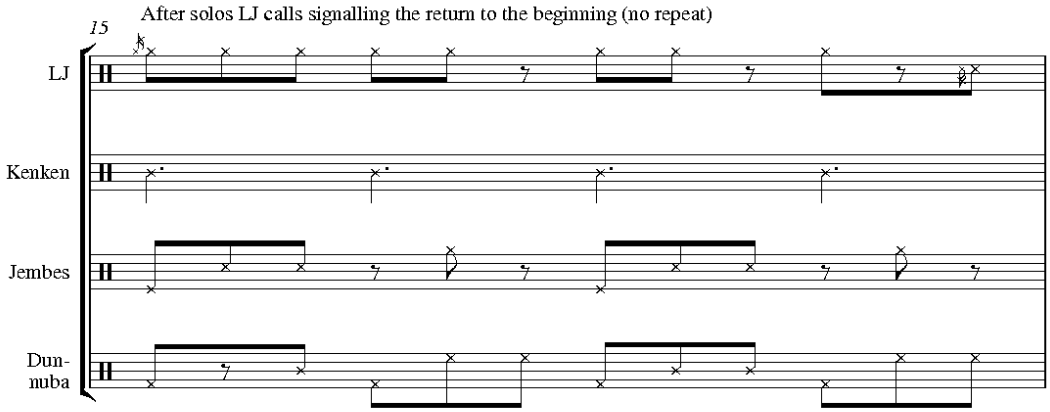
MAIN RHYTHM

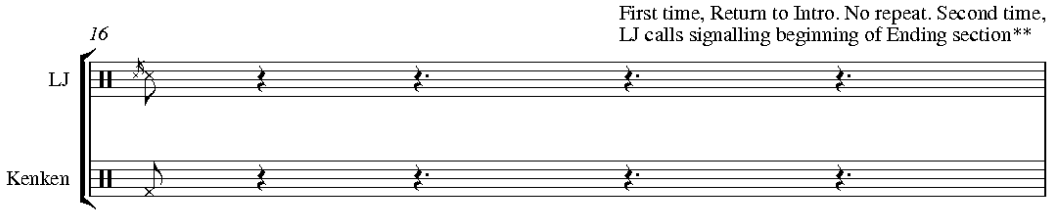
*All solos occur over this rhythm. Kenken & Dunun part are identical.
After the faster repetition of the main rhythm, go to the ending section**

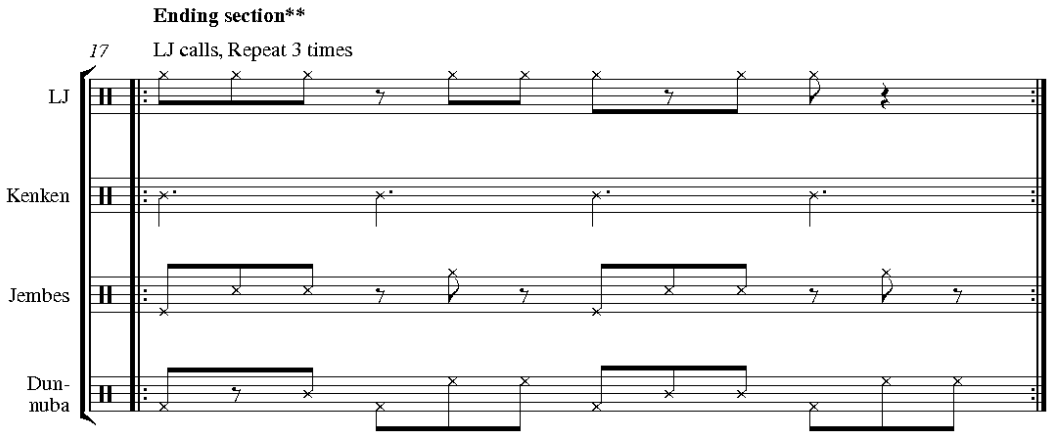


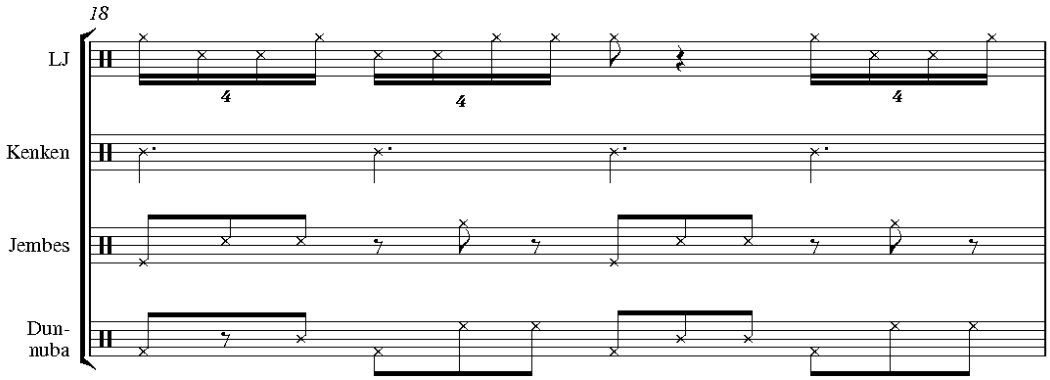


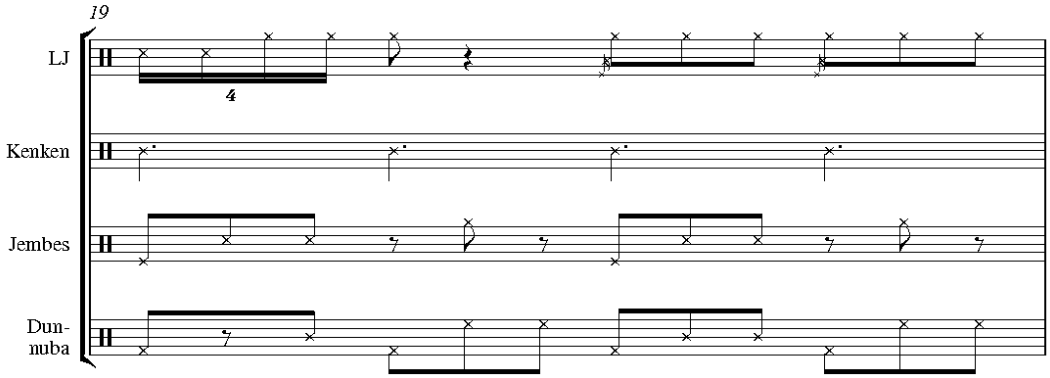
– becoming faster gradually until desired speed is attained.

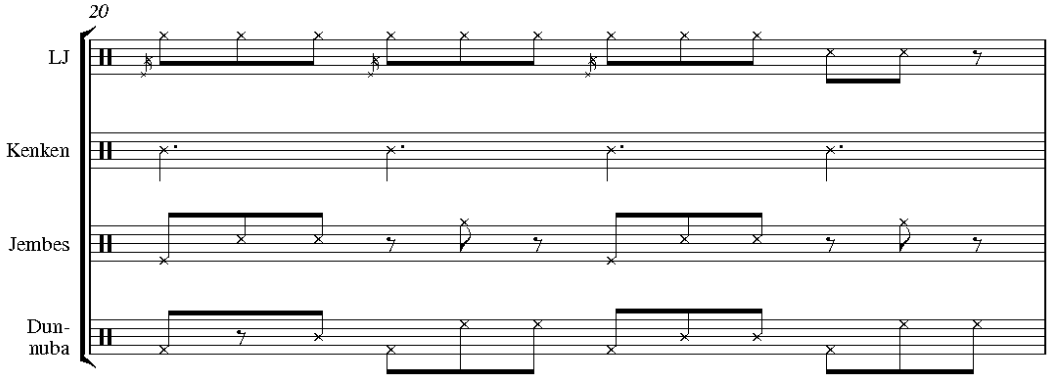

After solos LJ calls signalling the return to the beginning (no repeat)
15
LJ
Kenken
Jembes
Dun-
nuba

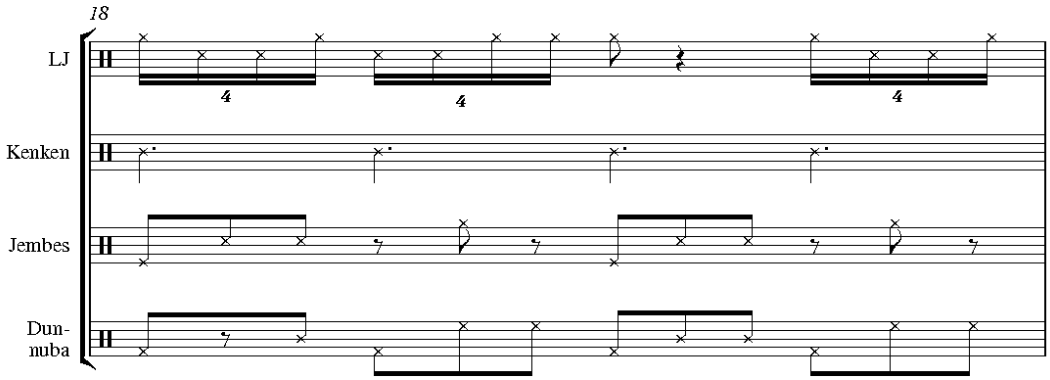

First time, Return to Intro. No repeat. Second time,
LJ calls signalling beginning of Ending section**
16
LJ
Kenken

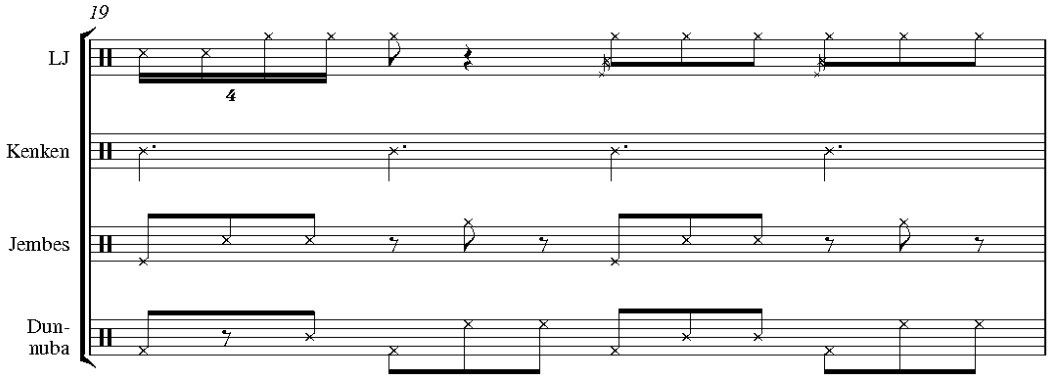

Ending section**
LJ calls, Repeat 3 times
17
LJ
Kenken
Jembes
Dun-
nuba

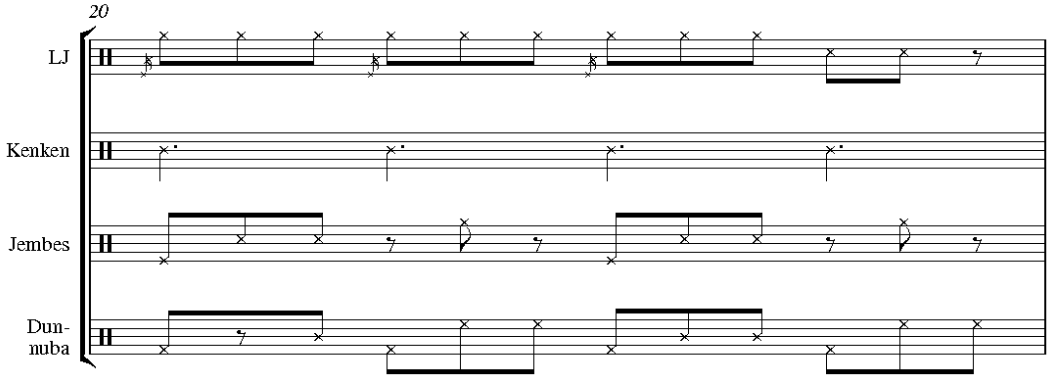

18
LJ
Kenken
Jembes
Dun-
nuba

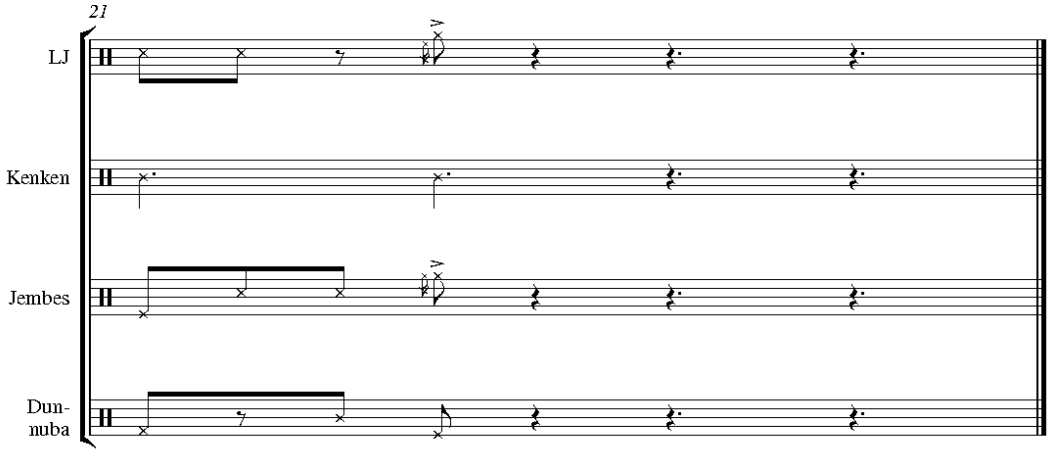

19
LJ
Kenken
Jembes
Dun-
nuba


20
LJ
Kenken
Jembes
Dun-
nuba

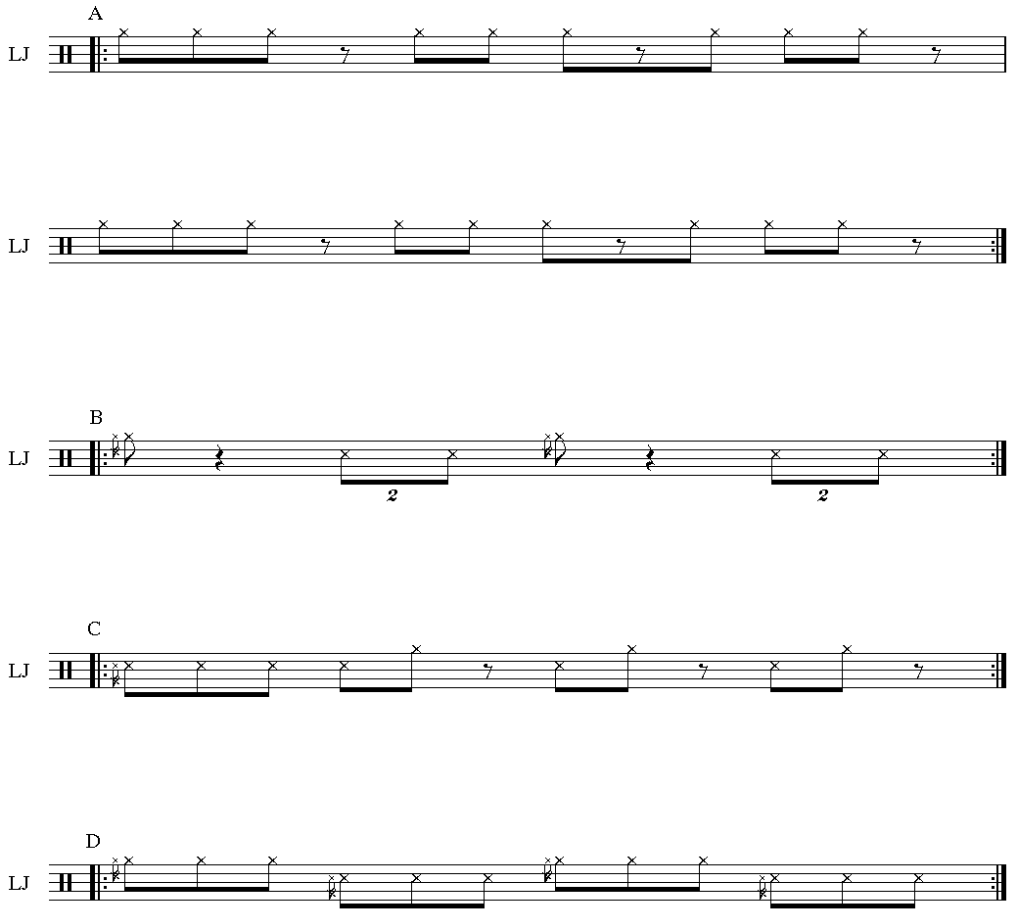

18
LJ
Kenken
Jembes
Dun-
nuba


19
LJ
Kenken
Jembes
Dun-
nuba


20
LJ
Kenken
Jembes
Dun-
nuba



Ideas for solos (over main rhythm of Yaw kane gaby wanine)



'Nakanakane'

'Nakanakane' has an ABA form. It is possible for one musician to perform the supporting *dunnuba* and *kenken*/cowbell parts. This requires excellent endurance due to the number of bell strokes. The *kenken* pattern stands out in this piece, playing ten strokes per TUBS system instead of four for example. The emphatic double strokes on *dunun* and *sangba* at the beginning and at the end of the piece show a generic stroke used to emphasize certain pulses in 'Nakanakane' and other ensemble pieces.

Number 4: Nakanakane ("What is yours, is yours") by Abdul Samed Abdul Ala.
Transcription copyright Michael Thorn 12/01/2010

MM 120 4/4: *TUBS note value is a semi-quaver*

Sys. no.		**Introduction**											*Supporting instruments join*				
1	*Lead Jembe*	gpe			pa	ta		pa					pa	ta		pa	
	Jembes												pa	ta		pa	
		Supporting jembes double L J until main rhythm.															
		Kenken rhythm may be substituted with four equal beats per line															
2	*L J*	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	
	Jembes	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	
3	*L J*	gpe			pa	ta		pa					pa	ta		pa	
	Jembes	gpe			pa	ta		pa					pa	ta		pa	
4	*L J*	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	
	Jembes	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	
5	*L J*	gpe			pa	ta		pa					pa	ta		pa	
	Jembes	gpe			pa	ta		pa					pa	ta		pa	
6	*L J*	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	pe
	Jembes	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	pe
7	*Kenken*	•		•	•		•	•		•		•	•		•	•	
	L J	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	
	Jembes	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	
	Sangba	•				•				•				•			
	Dunun	•				•				•				•			

Note zooming in

8	*Kenken*	•						•			•		
	L J	pa		ta		pa				ta			
	Jembes	pa		ta		pa				ta			
	Sangba	•											
	Dunun	•											

9	*Kenken*				•			•					
	L J	pa		ta		pa				ta			
	Jembes	pa		ta		pa				ta			
	Sangba	•											
	Dunun	•											

10	*Kenken*	•						•			•		
	L J	pa		ta		pa				ta			
	Jembes	pa		ta		pa				ta			
	Sangba	•											
	Dunun	•											

11	*Kenken*				•			•					
	L J	pa		ta		pa				ta			
	Jembes	pa		ta		pa				ta			
	Sangba	•											
	Dunun	•											

Note return to normal view

12	*Kenken*	•		•	•		•	•		•		•	•		•	•	
	L J	pata	pa	ta	pete	pe	te	pata	pa	ta	pete	pe	te	pata	pa	ta	
	Jembes	pata	pa	ta	pete	pe	te	pata	pa	ta	pete	pe	te	pata	pa	ta	
	Sangba	•				•				•				•			
	Dunun	•				•				•				•			

Main rhythm. *All solos occur over this rhythm, which repeats. Supporting instruments stop playing when L J introduces ending section, which is identical to the the beginning of the piece.*

13	*Kenken*	: •		•	•		•	•		•		•	•		•	•	:
	L J	: pa			pa	ta		pe	te	pa	pra		pa	ta		pe	te :
	Jembes	: gu		pe	te			pa		gu		pe	te			pa	:
	Sangba	:										•					:
	Dunun	: •			•			•								•	:

Ending section. *Supporting intruments go silent.* *Supporting jembes double L J until finish*

14	*L J*	gpe			pa	ta		pa					pa	ta		pa	
	Jembes												pa	ta		pa	

15	*L J*	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	
	Jembes	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	

16

L J	gpe			pa	ta		pa					pa	ta		pa	
Jembes	gpe			pa	ta		pa					pa	ta		pa	

17

L J	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	
Jembes	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	

18

L J	gpe			pa	ta		pa					pa	ta		pa	
Jembes	gpe			pa	ta		pa					pa	ta		pa	

19

L J	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	pe
Jembes	gpe			pa	ta		pa			pe	ta	pe	ta	pe	ta	pe

20

Kenken	•		•	•		•	•		•		•	•		•	•	
L J	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	pe	ta	
Sangba	•				•				•				•			
Dunun	•				•				•				•			

Note zooming in

21

Kenken	•						•			•		
L J	pa		ta		pa				ta			
Jembes	pa		ta		pa				ta			
Sangba	•											
Dunun	•											

22

Kenken				•			•					
L J	pa		ta		pa				ta			
Jembes	pa		ta		pa				ta			
Sangba	•											
Dunun	•											

23

Kenken	•						•			•		
L J	pa		ta		pa				ta			
Jembes	pa		ta		pa				ta			
Sangba	•											
Dunun	•											

24

Kenken				•			•					
L J	pa		ta		pa				ta			
Jembes	pa		ta		pa				ta			
Sangba	•											
Dunun	•											

25

Kenken	•		•	•		•	•		•		•	•		•	•	
L J	pata	pa	ta	pete	pe	te	pata	pa	ta	pete	pe	te	pata	pa	ta	
Sangba	•				•				•				•			
Dunun	•				•				•				•			

		Finish
		>
26	*L J*	pra
	Kenken	•
	Sangba	•
	Dunun	•

'Saimusakey haduwa'

This piece was the last complete ensemble piece Ala taught me. It is based upon a generic binary *jembe* accompaniment pattern (see chapter on *jembe* ensemble accompaniments) used in 'Friends', 'Nakanakane' and 'Hadinkay'.

Number 5: Saimusakey haduwa ("Goodbye" or "Goodbye South Africa") by Abdul Samed Abdul Ala. Transcription copyright Michael Thorn 11/02/10

MM 116 4/4 Tubs note value is a semiquaver

Sys. no.																
		L J calls. Play 2 times														
1	*Lead Jembe*	: pre			pa	ta		pa		ta			pa	ta		pa	
2	*L J*	ta			pa	ta		pe	te	pa							:
3	*L J*	pre			pa	ta		pa		ta			pa	ta		pa	
4	*L J*	ta			pa	ta		pe	te	pa							
	Sangba													•			
	Dunun											•				•	
		Play 3 times															
5	*L J*	: pa			pa	ta		pe	te	pa							:
	Sangba	:												•			:
	Dunun	: •										•				•	:
		Play 3 times. Alternate between system 5 and systems 6 & 7 repeatedly until L J calls															
6	*L J*	: pa			pa	ta		pe	te	pa			pa	ta		pe	te
	Sangba	:															
	Dunun	: •															
7	*L J*	pa			pa	ta		pe	te	pa							:
	Sangba													•			:
	Dunun											•				•	:

L J calls. Play 2 times

8	*L J*	: pre			pa	ta		pa		ta			pa	ta		pa	
9	*L J*	ta			pa	ta		pe	te	pa							:
10	*L J*	pre			pa	ta		pa		ta			pa	ta		pa	
11	*L J*	ta			pa	ta		pe	te	pa							
	Sangba													•			
	Dunun											•				•	

Main rhythm. *Solos occur over this rhythm which repeats until L J calls, signalling the supporting instruments to stop playing. MM 116*

12	*Kenken*	: •			•	•			•	•			•	•			• :
	L J	: Solo….				solo…				solo…				solo…			:
	1st supp.	: gu		pe	te			pa		gu		pe	te			pa	:
	2nd supp.	: pa			pa	ta		gu		pa			pa	ta		gu	:
	Sangba	:				•								•			:
	Dunun	: •		•				•		•		•				•	:

L J calls, signalling to the supporting instruments to stop playing by the time the first call has ended.

13	*Kenken*	•				•											
	L J	pre			pa	ta		pa		ta			pa	ta		pa	
	1st supp.	gu		pe	te			pa									
	2nd supp.	pa			pa	ta		gu									
	Sangba					•											
	Dunun	•		•				•									

End of first call

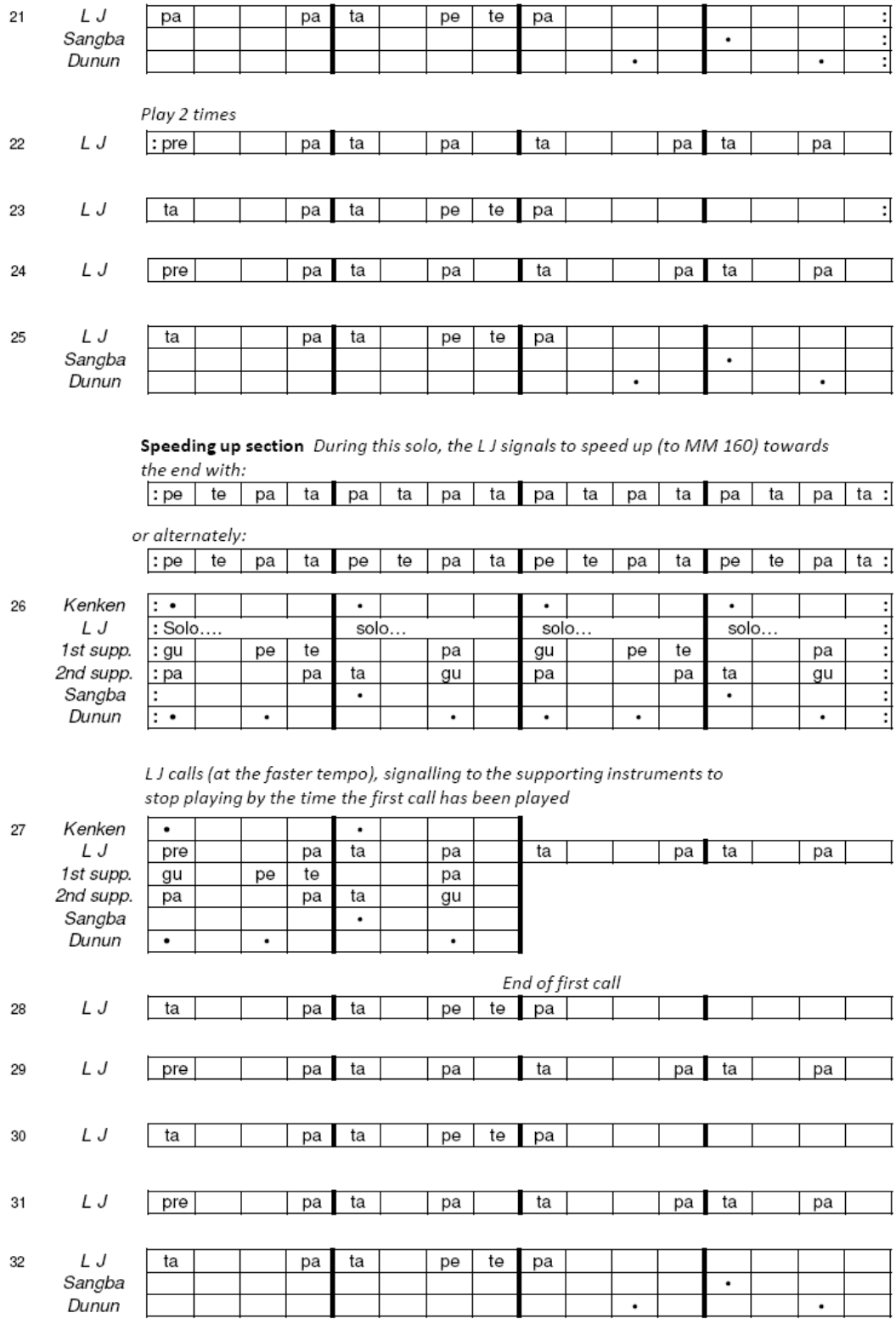
14	*L J*	ta			pa	ta		pe	te	pa							
15	*L J*	pre			pa	ta		pa		ta			pa	ta		pa	
16	*L J*	ta			pa	ta		pe	te	pa							
17	*L J*	pre			pa	ta		pa		ta			pa	ta		pa	
18	*L J*	ta			pa	ta		pe	te	pa							
	Sangba													•			
	Dunun											•				•	

Play 3 times

19	*L J*	: pa			pa	ta		pe	te	pa							:
	Sangba	:												•			:
	Dunun	: •										•				•	:

Play 3 times. Alternate between repeating sections in system 19 and systems 20 & 21 repeatedly until L J calls

20	*L J*	: pa			pa	ta		pe	te	pa			pa	ta		pe	te
	Sangba	:															
	Dunun	: •															


21
L J pa pa ta pe te pa :
Sangba •
Dunun • •
Play 2 times
22
L J : pre pa ta pa ta pa pa
23
L J ta pa ta pe te pa :
24
L J pre pa ta pa ta pa ta pa
25
L J ta pa ta pe te pa
Sangba •
Dunun • •
Speeding up section During this solo, the L J signals to speed up (to MM 160) towards the end with:
: pe te pa ta pa ta pa ta pa ta pa ta pa ta pa ta :
or alternately:
: pe te pa ta pe te pa ta pe te pa ta pe te pa ta :
26
Kenken : • • • • •
L J : Solo…. solo… solo… solo… :
1st supp. : gu pe te pa gu pe te pa :
2nd supp. : pa pa ta gu pa pa ta gu :
Sangba : • • :
Dunun : • • • • • • :
L J calls (at the faster tempo), signalling to the supporting instruments to stop playing by the time the first call has been played
27
Kenken •
L J pre pa ta pa ta pa ta pa ta pa
1st supp. gu pe te pa
2nd supp. pa pa ta gu
Sangba •
Dunun • • •
End of first call
28
L J ta pa ta pe te pa
29
L J pre pa ta pa ta pa ta pa ta pa
30
L J ta pa ta pe te pa
31
L J pre pa ta pa ta pa ta pa ta pa
32
L J ta pa ta pe te pa
Sangba •
Dunun • •

Ending Section. *L J plays signal to speed up (ensemble speeds up for the second time).*

33																
	Kenken	: •				•				•				•			:
	L J	: pe	te	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta	pa	ta :
	1st supp.	: gu		pe	te			pa		gu		pe	te			pa	:
	2nd supp.	: pa			pa	ta		gu		pa			pa	ta		gu	:
	Sangba	:				•								•			:
	Dunun	: •		•				•		•		•				•	:

L J calls to end piece

34																
	Kenken	: •				•				•				•			:
	L J	pra		pe	te		pe		pe	te		pa	ta	pa			
	1st supp.	: gu		pe	te			pa		gu		pe	te			pa	:
	2nd supp.	: pa			pa	ta		gu		pa			pa	ta		gu	:
	Sangba	:				•								•			:
	Dunun	: •		•				•		•		•				•	:

Finish

>

L J	pra
1st supp.	pra
2nd supp.	pra
Sangba	•
Dunun	•

Jembe solo excerpt from 'Saimusakey haduwa'

I used video footage to transcribe a solo Ala played during a lesson. Transcribing the solo tested the system's effectiveness in the context of representing complex rhythmic structures. The *dunnuba* accompaniment outlined the main pulses simply, providing me with a basic rhythmic point of reference I used during the transcription process. The results revealed a set of *jembe* motives Ala used in his solo, which could be extracted from the composition and analyzed.

Jembe solo 1 by Abdul Samed Abdul Ala, on Saimusakey haduwa.
Transcription copyright Michael Thorn 29/03/10

MM 114

Accompaniment pattern ends *Solo begins*

Sys. no.																
1	*Lead Jembe*	pa			pa	ta		pe	te	pa			pa	ta	perr	-rr	-rr
	Kenken	•				•				•				•			
	Sangba					•								•			
	Dunun	•		•				•		•		•				•	

2

L J	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

3

L J	-rr	-rr	-rr	-rr	-rr	-rr	-rr	pa		pa		pa	te		pe	te
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

4

L J		pra	pe	te	pra	pe	te	pra	pe	te	pra	pe	te	pra	pe	te
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

5

L J	pete	pe	te	pa		ta		pa		pete	pe	te	pa		pa	ta
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

6

L J		pre														pe
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

Free rhythmic feel *See A below*

7

L J		pa	ta	pa		pe	te	pe		pa		ta	pa	pe		te
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

8

L J	pe	pa		ta		pape	te	pe	pape	te	pe	pape	te	pe	pape	te
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

9

L J	pe	pape	te	pe	pape	te	paperr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

See B below

10

L J	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	-rr	pa	ta		pa
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

11

L J		pe	te	pe		pra	pe	te	pa		ta	pe*	te*	pe*	te*	pe*
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

12

L J	pe*	te	pa	ta		pa	ta	pa		te	pa	ta		pa	ta	pa
Kenken	•				•				•				•			
Sangba					•								•			
Dunun	•		•				•		•		•				•	

See C below

13

L J		pete	pe	te	pe		pa		ta	pa	ta		pete	pe	te	pa	te*
Kenken	•				•					•				•			
Sangba					•									•			
Dunun	•		•				•			•		•				•	

See D below

14

L J	pe*	te*	pa	ta		pete	pe	te	pa	ta		pata	pe		te	pe		te
Kenken	•				•				•				•					
Sangba					•								•					
Dunun	•		•				•		•		•					•		

See E below *See D below*

15

L J		pa		pata	pa		ta	pa		te	pe	te		pata	pe		te	pe		te
Kenken	•				•						•				•					
Sangba					•										•					
Dunun	•		•				•				•		•					•		

See F below *See G below*

16

L J	gu	pe			pata	pa		ta	pe		te					pata	pe		te	pe		te
Kenken	•					•						•					•					
Sangba						•											•					
Dunun	•		•					•				•		•						•		

End of transcription

17

L J		pe			pata											
Kenken	•					•				•				•			
Sangba						•								•			
Dunun	•		•				•			•		•				•	

Zoomed in three times

A

L J	pa				pe				te			
Kenken	•											
Sangba	•											
Dunun							•					

B

L J	pa				ta				pa			
Kenken	•											
Sangba	•											
Dunun							•					

C

L J	pe				pa				ta			
Kenken	•											
Sangba	•											
Dunun							•					

F

L J					pa	ta
Kenken						
Sangba						
Dunun	•					

L J	pa				ta		pe				te	
Kenken	•											
Sangba	•											
Dunun							•					

G

L J					pa	ta
Kenken						
Sangba						
Dunun	•					

L J	pe				te		pe				te	
Kenken	•											
Sangba	•											
Dunun							•					

Zoomed in six times

D

L J							pa			ta		
Kenken												
Sangba												
Dunun	•											

L J	pe								te			
Kenken	•											
Sangba	•											
Dunun												

L J	pe								te			
Kenken												
Sangba												
Dunun	•											

E

L J							pa			ta		
Kenken												
Sangba												
Dunun	•											

L J	pa								ta			
Kenken	•											
Sangba	•											
Dunun												

L J	pa								te			
Kenken												
Sangba												
Dunun	•											

Chapter Eight: Conclusion

Ala left South Africa in April 2010. Our interactions as colleagues, friends and the learning environment we provided to students and one another constituted a crucial influence on the findings of this research into the effectiveness of the transcription system. I produced twenty transcriptions which included new original repertoire by myself and Ala, as well as pieces used in drumming facilitations run by Team Spirit and in other drumming workshops. The transcriptions, comprising the essential musical structure of each realization of the piece, are being used by children in the Gaia Waldorf primary school *jembe* ensemble learning environment as well as adults in Team Spirit. The repertoire can therefore retain a higher degree of accuracy then previously, bearing in mind that a drumming virtuoso may not always be present when the pieces are learned.

The transcription form improved from previous research, incorporating song and the graphic notation of melody. The way I used TUBS in previous research was changed by removing the backslash (Thorn 2007:55), and I used zooming in to accurately notate complex ensemble pieces and polyrhythm. I also chose to use a larger note/stroke value instead of a fastest-pulse time value for each box in TUBS to keep the transcriptions short and easy to read. By testing the legibility with professional musicians who had little previous experience in *jembe* drumming, As a direct resut this, I improved the order of instrumentation by placing the bell pattern above all other instruments, and increased legibility by beaming TUBS with thicker lines. Five new *jembe* drumming vocal mnemonics were added to the *jembe* notation. By using the transcription system to notate repertoire it became possible to analyse *jembe* drumming pieces and isolate new and existing lead *jembe* patterns, cadence patterns and their variations, supporting *jembe* patterns and supporting instrument patterns. Motives used for creating *jembe* solos were also isolated and analysed, enabling a deeper understanding of how *jembe* solos can be constructed.

The criteria for effectiveness addressed the learning environment and generating new repertoire, rather than other criteria like rhythmic ambiguity of multiple rhythmic patterns (Arom, Nketia) or exploring every facet of approaching a single, large scale Ewe drumming piece (Locke) for example. The transcription system is not effective as a notation system for musical dictation, but this may change if the system were to be developed into computer software, which makes the generation of transcriptions faster.

Many people can access this repertoire because the transcription system may be read and understood by people who have no knowledge of staff notation. This could assist in creating a more efficient exchange of musical ideas between *jembe* drummers in South Africa andvirtuosos from

West Africa and abroad. Accurate transcriptions are vital to prevent errors, and this will help South African drummers who are serious about learning West African *jemb* ensemble music, and will ensure that the aural learning *jembe* tradition in South Africa stays alive.

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